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UNIVERSITY OF ALBERTA

Art and Its Context: A Study of Preschool Children's Art Events At Home and Nursery School

BY

Gail Beth Brown

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the degree of Master of Education

DEPARTMENT OF ELEMENTARY EDUCATION

EDMONTON, ALBERTA

FALL, 1993

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled **Art and Its Context: A Study of Preschool Children's Art Events at Home and Nursery School** submitted by **Gail Beth Brown** in partial fulfillment of the requirements for the degree of **Master of Education** in the **Department of Elementary Education.**

Dr. Sylvia Chard

Dr. Max van Manen

Dr. Lorene Everett-Turner

May 31, 1993

Abstract

This research examined the context for preschool children's art events at their nursery school settings and in their homes. Data gathered from mothers, teachers and children were thematically analyzed together with the researcher's field notes, collections, audio and video tapes. Two aspects of context which were found to impact on these children's art events were the providing and responding roles taken by mothers and teachers in relation to children doing art. Mothers and teachers were seen to take on different types of providing and responding roles as supporting adults in the context for young children's art. Teachers appeared more limited in their responses to young children's art than mothers. This research suggests that mothers respond to children's art on the basis of past shared experience. It implies that teachers should learn about children's past experiences, and cultivate a program of shared, lived experience which includes children's self-expression through art. It suggests that nursery school teachers provide a context of discussion and help at the outset of young children's art events.

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This work is dedicated to my family in appreciation of their steadfast support.

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Chapter 1

Introduction to the Study

Introduction

Four year old children, through their experiences at home and in preschool programs, have explored a variety of art media and have learned to control those media well enough to produce expressive statements by themselves. They are able to communicate verbally and non-verbally with parents and other adults important in their lives, to express their needs, thoughts, wishes and stories. However, the art these young children produce cannot be a full statement of the intent with which it was produced, especially if the art is studied out of the context within which it was created (Katz, 1991). In this study, an examination of the creating context is provided for eight children who attend nursery school. By closely examining the creating context, we may better understand the intent of the young artist. After her observations of the Reggio Emilia preschools in Italy, Katz, (1991) notes:

> Certainly most early childhood educators in the U.S. have long acknowledged that young children can explore and express their feeling and understandings verbally, visually and through dramatic play, and typically encourage children to do so. The Reggio Emilia experience demonstrates that preschoolers can use very many graphic media to communicate the information gained and ideas explored in project work more readily and more competently than typically assumed in the U.S and probably in many other countries as well. The Reggio Emilia childrens' work suggested to me that many of us in the U.S. seriously underestimate preschool children's graphical representational abilities, and the quality of intellectual effort and growth it can stimulate.

In this study, making (doing) art is seen to be a child-originated and controlled, creating activity which is guided by the child's personalized meaning of the world. The child interacts with materials at hand to form a visual statement. This definition of art making precludes the use of children's craft making, as craft is seen to be a child's production in which the adult initiates the activity, controls aspects of the time, space, materials and methods, and predetermines the outcome.

The knowledge of adults such as parents and nursery school teachers who know the child well can help to provide information about the context which frames the event of a child doing art. In this study, context is taken to mean the elements of location, materials and tools, events, symbols and people which are outside of the child but which influence the child's art making. These contingencies surround the child and impinge on the activity of doing art, offering cues and information which allow for deeper interpretation of the child's art. It is the child's interaction with these contingencies in time and space, resulting in the child's intent at art making that form the focus of this study.

Purpose of the Study

The purpose of this study was to describe the contexts in which nursery school children do art, using information from the parents, teachers, children and researcher. The goal was to bring into focus, the aspects of context which influence these children's art making activities.

Three main research questions were addressed by this study:

1. What aspects of context do parents describe as significant for their children doing art?
2. What aspects of context do preschool teachers offer as significant for children doing art?
3. How does context affect the child doing art?

These questions were used as a foundation for the observations, interviews and organization of the research findings.

Chapter 2

Literature Review

Introduction

The results of research in the area of young children's art are currently seen to be inadequate to explain the contexts of young children's art making. Three main areas of weakness are: a) the limitations of developmental sequences to explain children's art b) the weak explanations for the interrelationships between knowledge, language and children's art and c) lack of focus on the impact of contexts on children's art.

Developmental Sequence

Much of the focus in research about young children's art has been based on the examination of art products rather than on art processes (Alland, 1983; Kellog, 1969; Lindstrom, 1960). As a result, researchers have searched for commonalities and developmental progressions in the visual components of young children's finished artworks. The circumstances of the art making, i.e., the contexts, were not considered by these researchers.

Studies utilizing product analysis approaches, point to a developmental sequence in children's art abilities. The determination of a developmental framework may provide a first step toward understanding the complexities underlying the art making process (Wolf & Perry, 1988, p. 22). The emphasis of past research on the

products of young children's art making reflects a quantitative approach to research. By using a qualitative approach, the scope of the search is widened and new understandings of young children's art making may be generated.

The developmental sequence in young children's art has been tied to children's cognitive abilities and their knowledge of the world (Goodnow, 1977; Harris, 1963; Kellog, 1969). Goodnow (1977) stated that "Graphic work is truly 'visible thinking'" (p. 154). However, recent research points to the likelihood that children possess much more knowledge than can be determined by analyzing the products of their drawing and that a researcher's close examination of the child doing art, can reveal understandings which are not apparent in the product alone. (Baghban, 1984; Matthews, 1984; Winner, 1986; Wolfe & Perry, 1988).

Developmental sequences in art are also being questioned on the basis of the universality of developmental sequencing itself. Does every child undergo this developmental sequence? Can changes be elicited through educational or other enhancements of opportunity, or through the absence of opportunity? Some researchers have found children's influences (Alland, 1983; Goodnow, 1977), while others (Gardner, 1989; Golomb, 1989) continue to find interventions for the enhancement of young children's development in art which cannot be explained using a developmental sequence such as that proposed by Kellog (1969). The application of developmental sequences alone does not provide us with insights about the context in which the young child does art.

Knowledge, Language and Art

The absorption of the young child doing art has attracted the attention of researchers and philosophers for many years. Because the investment of young children in their art activity is seen to be so complete, the view that the product clearly represents the intent of the child has been accepted almost without question. The young child seems to become involved in doing art with an intensity and purpose which is an end in itself. Gardner (1973) noted that, "The young child appears to have little distance from his drawing, expecting it to express directly what he feels and perceives; ... The young child, rather than communicating aspects with subtlety, through textural or compositional means, will express his intent directly" p. 221). Young children's art making has been compared to language in this respect. The simple art forms which young children produce and which adults can identify, such as a human figure, have been thought to represent children's simple visual statements in ways similar to the child's verbal statements. For example, a child may draw what appears to be a curly-haired person figure and may also state, "My mom has curly hair". These two types of communicative statements (verbal and visual) have been viewed by researchers as similar in intent and content (Dyson, 1988). Parents can provide contextual information which embellishes their children's verbal language and it is likely that they may also offer insights into the context in which children do art. Using the example above, a parent might comment, "That's an interesting picture because I just had my hair permed yesterday. My hair was very straight before the perm". Smith and Fucigna (1988) state, "We had thought young children's art to be

simple and primitive. Now looking at the processes involved, it seems more complicated, and children themselves seem to be far more able than we previously thought possible" (p. 74). More recently, the concept of multiple, "graphic languages" (Rinaldi, cited in Katz, 1991) has been offered to explain the multiple ways preschool children can represent their understandings of topics under their investigation during project work (Katz, 1991).

Much research about preschool children's art has been conducted in contrived settings, with children assigned to specific drawing tasks because it was thought that children consistently drew what they knew. Claire Golomb (1974) states, "The traditional assumption, that the child's representational model stands in a one-to-one correspondence with his concept of the object, has proven untenable, given the multiple models which he evolves, depending on the task and the medium." (p. 196). This view of multiple models in modelling, or in the case of drawing, "a repertoire of different drawing systems" (Wolf & Perry, p. 22, 1988) adds to the understanding of the complexity in a child's act of doing art and leads to questions concerning the contexts which can stimulate the art of young children (Dyson 1989; Gardner, 1989; Katz 1991).

Around age four, the child enters into a period of encoding his experiences into symbol systems. Gardner and Wolf (1987) term this the "period of basic symbolization" (p. 312). They note that "children are able to produce clear examples of drawing, stories and pictures, even as they understand in some detail what is required for more sophisticated productions in each of these areas." (p. 313). Thus,

in terms of symbolization, it is suggested that young children know more than they show, using the symbolizations they have developed thus far (Gardner & Wolf, 1987; Golomb, 1989).

Galda, Pelligrini and Cox (1989), found that four-year-old children use marks as writing symbols to represent objects, not the words for objects. This finding supports Vygotsky's (1978) concept of first-order symbolization in which the symbol represents the object itself, rather than the word for the object. According to Vygotsky (1967, 1989), children must be able to reflect on their oral language before they are able to write it. The nature of reflection makes study of this phenomenon difficult. Gardner (1976) notes, "However, the deeper point is that one's assessment of symbolization is likely to attain accuracy only to the extent that diverse tasks are sampled under disparate contexts" (p. 35). Dyson's (1989) school-based studies of beginning writers emphasize the social contexts in which children explore and develop symbolization abilities. In a longitudinal study of children's development of writing abilities, she notes:

> The children each faced a different set of challenges in transforming their drawn and spoken words into written texts, problems created by variations in their use of the dimensions of time and space and by the unidimensional nature of written language, which demands words for qualities of voice, gesture, line and shape. Further, the children's symbolic worlds figured into their social lives in different ways - as worlds to participate in with a friend, as worlds to be viewed and hopefully appreciated by friends, or even as worlds to be kept from them. (p. 88)

Young children's strengths in expressive symbolization are addressed by Gardner (1987, 1989, 1991) through his cognitive theory of intelligences and through

his examinations of cultural, familial and social differences. Correct cultural use of symbols is seen to indicate the learning or adaptation of the child to the expectations of the culture (home, preschool and community) which is experienced. Recently, Dixon and Tarr (1990) found the art curriculum for three and four-year-old children attending preschool could successfully be extended to include the teaching of vocabulary for discussions about art and specifically to encourage the discussion of art with children. This finding supports other research which shows four-year-olds to be capable of discussing aesthetic aspects of art such as form and line, when this is encouraged and modelled by adults and when the appropriate vocabulary is taught to the children (Douglas & Schwartz, 1967; Taunton, 1984).

Current research indicates that symbolic development differs from one child to another as suggested by Gardner and Wolf (1987) "depending on the parents who rear them, the cultural values they encounter, the notational systems dominant in their surrounding and kindred other factors" (p. 319). Research on the development of symbolization abilities in young children is now being directed toward the close study of individual children. The contexts of home and preschool in relation to the young child's symbolic abilities and involvement with art are now beginning to be described in research emanating from studies of the Reggio Emilia Preprimary Schools in Italy (Katz, 1991). It now seems likely that multiple models will be needed to explain the relationships between knowledge, language and art and that research will need to be focussed on the young child in his or her context.

Impact of Context

The idea of context in young children's art presumes the existence of contingencies which impact upon this activity of children. Such contingencies may include: time, space, materials, events, symbols and people.

In studies of school children's art making by Beittel (1973) and by Taylor (1976) the texts of children's art have been explored through examination of the art making event in relation to the outcome or art produced. The examination of children's intent to communicate through art have been explored by these researchers and their findings indicate that continuities exist between a child's art activities over time. School age children may be seen to produce art in a series of related art events in which variations of technique, message and form are explored (Beittel, 1973; Dyson, 1989; Taylor, 1986).

Context for children's art activity includes events which occur immediately before or after the activity. The relationship between context and art has been explored in British school-age children by Taylor (1976). He found that older children adjusted their art making to conform to the expectations experienced in school (school art) but that they pursued other art making intents at home (home art) (p. 71). These older children were able to explain the intents and strategies of their art activities to the researchers; however, such contextual data has not yet been collected from preschool age children.

Recently, researchers concerned with school children's art making have examined interrelationships between context and expressed meanings. Terms such as

"school art" (Rafferty, 1971; Wilson, M. and Wilson B., 1982) and "home art" (Taylor, 1986) have been developed to refer to context in art making. For older children, differences have been found between the types of art produced in home settings and school settings (Taylor, 1986). For preschool children's art, context is often not considered in research (Brittain, 1981; Tarr, 1990).

Research about preschool children's art done in controlled settings where children are asked to draw or produce an art product ignores the impact of context on art production. Thus, information regarding the usual impetus or need for art making in young children has been sparse. In the few examples of research where children have been observed at home by their parents, data tend to be rich and descriptive, rather than quantitative and selective, reflecting attributes of context on the art activity of the child (Baghban, 1984; Laski and Mukerji, 1980; Matthews, 1984).

More information is needed about contexts for art activity, including the environments of young children's art making, so that strategies for encouraging and strengthening expression through art can be developed (Smith, 1983; Tarr, 1990). The examination of drawing and its relationship to the young child's mastery of writing has been developing for many years. In a study of young children's art activity, the researcher must expect to observe the making of letters, numbers and even words in ways which both integrate with art and stand independent of it (Baghban, 1984; Dyson, 1982, 1988, 1989; Siebenga, 1987; Vaage, 1990).

Summary

In summary, the literature reveals that preschool children's engagement in doing art is complex and deserves our attention as researchers. First, the relationship between the intent a young child brings to doing art and the result as perceived by adults is unclear. The use of developmental sequences to understand children's art is only one step toward understanding the implications of aspects such as context. Second, the relationship between what the child knows and what he depicts through doing art is not well-understood. The symbolic nature of the young child's art has not been explained through research which has focussed on the art product alone. Third, the notions of individuality and universality in young children's art making are not resolved. The impact of context on young children's participation with art has yet to be explained. The result is the absence of a comprehensive theory to explain children's art or participation in art. An examination of the contexts in which young children make art both at home and in nursery school settings may contribute to the understanding of young children and the art they do.

Chapter 3

Design of the Study and Methodology

The Design of the Study

An ethnographic approach to collecting information about the art making contexts for eight preschool children was utilized in this study. Participant observation, interviews, video tapes, collections of art samples and photographs provided the basis for exploring the research questions.

The researcher undertook the role of moderate participant observer (Spradley, 1980) in this study, to examine children's art making activities at preschool. By becoming a "nurturant friend" (Beittel, 1973, p. 20) in the lives of these children, the researcher was able to gather information about the context for the art making of each child.

The Participants

Eight preschool children were chosen for the study on the basis of their mothers' interest and willingness to be involved in the research. Four of the children in the study were female and four were male.

This research was conducted by a female researcher and all informants (parents and teachers) in the study were female. Some fathers attended the preschool program for special events such as Father's Day and party days. The realm of children's art making appeared to be the jurisdiction of the mothers and nursery school teachers.

Fathers' roles in providing a context for young children's art activity were not examined in this study.

Gaining Entry

Two nursery school programs were observed to determine if they met the following criteria:

1. Including an extended period of free play (45 to 60 min.) in which children freely chose the play areas in which they involved themselves.
2. Offering a play setting which provided five or more play areas, including the art area.
3. Providing an art area which offered three types of art opportunities daily:
    a) drawing or painting (usually offered at an easel)
    b) forming, sculpting or modelling (usually play-dough or plasticine offered at a table)
    c) a creator's area (usually a variety of tools and supplies for art making offered near a table).

The researcher met with the preschool teachers individually, to inform them of the nature and focus of the study. The teachers had time to read the study proposal and question the researcher about the study before deciding to involve themselves in it. They agreed to a two month observation period during which the researcher would attend each preschool session to observe the free play portion of the program. One teacher was known to the researcher prior to the study.

The teachers' assistance was sought in locating parents who might be interested in participating in the study. With this help, nine parents volunteered to participate. They were offered written and verbal descriptions of the proposal for the study and informed of their right to withdraw at any time. One parent of a newborn child later withdrew from the study due to personal time constraints.

Parents described the study to their children in their own ways, without direction from the researcher. Each parent signed a letter of permission to allow the research to proceed and to permit photographs and video taping of the children during the preschool sessions.

After an initial period of two weeks in which the researcher developed rapport with the teachers, children and parents, the two month study period began. The researcher was viewed by children in the program as a teacher, based upon the formal and informal introductions of the researcher which were offered to the children. Because parents attended the preschool programs on a regular basis, the presence of another adult such as the researcher was not disruptive to children's free play. As the researcher continued to attend the preschool programs on a regular basis, the children became more and more secure in their perception that she was a teacher. Parents also began to give up contradicting their children when they referred to the researcher as a teacher.

Research Schedule

This research was carried out over three months in two preschool settings. Observations were conducted during each regular preschool class for the free play portion of the programs.

The first nursery school observation was conducted on April 14, 1992. Observations were conducted daily, according to preschool schedules, until June 19, 1992, unless special field trips or family picnics were scheduled. Attending each free play session allowed the researcher to view the children in a social setting and observe play themes and interests of children over the period of the study. It also strengthened the researcher's relationships with parents, teachers and children so that data collection could be more complete.

Informal interviews were held with parents and teachers from the outset of the study to its end. Formal interviews were held with parents during the middle of May. Some of these interviews were held in the family homes at the invitation of the parents, while others were held at the preschools. When the second interviews were held at the end of June, most parents preferred a home-based interview and children were involved with their parents in the sessions. All formal interviews were audio taped.

Formal interviews were held with preschool teachers at the beginning of June. These were also audio-taped and the transcripts formed the bases for later interviews.

Observations by the researcher were conducted in the preschool settings with close focus on the eight children in the study. Where interactions with other children became an integral part of an observation, these were included in the study.

Methodology

In this study, information was gathered from nursery school teachers, mothers, and by the researcher as a participant observer, to gather insights into the lived experience of eight young children who did art. This ethnographic approach allowed understandings to be gathered from those adults who focused their daily lives on "thoughtful actions" (van Manen, 1990, p.159) in relation to the children studied. Insights and observations from the children were also examined in relation to the data provided by adults. Art samples of each child provided a visual and tactile text for the study.

This study focused not only on identifying the outer, more explicit nature of the context for young children doing art but also recognized the tacit, inner context which forms the child's experience of intention to do art. Explicit aspects of context included the physical environment (space, objects, people), outer time (as measured by standardized means such as clocks and calendars), and the children's interpersonal experiences. The observable, explicit context of an activity such as doing art provided a foundation of data from which to address the unstated, elusive aspects (tacit context).

A multi-faceted approach to data collection was used in this study. Daily preschool activities, individual art activities, group gatherings and teacher behaviours were documented in the researcher's field notes. The researcher photographed art products made by the children and video taped art activities of individuals and groups of children. Field notes were expanded after observations and ongoing reflective comments were written to accompany them.

Mothers were asked to document each art activity their children undertook at home and to collect the finished products or to photograph them (mothers were given cameras for this purpose). Mothers were asked to document their views about the art activities undertaken by their children. The researcher suggested to each mother that she keep a descriptive journal of her child's art activities, which would include her observations and quotes from the child and would indicate what might have prompted that activity. Mothers were asked to include, in their observations, art activities for which there were no lasting outcomes, for example, art done with food, chalk, or water. Mothers were encouraged to document the occasions when they felt their child was doing art, regardless of the media used by the child. Following this, mothers with their children, were interviewed formally and informally so that additional information about their observations could be documented by the researcher. Mothers reviewed the researcher's observation notes about their children after the first month of the study. At the end of the study they proof-read the transcripts of their formal interviews and corrected them, using the audio tapes. During the study, family homes were visited and each child attended an interview with their mother.

Teachers were asked to observe the children during the times the researcher was absent from the program and to document the art activities of the children in the study. Teachers were interviewed formally and informally to gather information regarding their views of the children's art making. Teachers collected art samples completed at times other than the free play portion of the nursery school program. In addition, teachers provided information about the preschool programs, themes and schedules as reference material to the study.

Children were questioned about their art activities and art products mainly by their mothers and teachers, often in the presence of the researcher. Children were aware of the study through the explanations given to them by their mothers and through their interactions with the researcher. Children loaned their finished art products to the researcher for documentation, and permitted the researcher to video tape them as they did art during the free play sessions at preschool. Each child in the study participated with their mother in the final, formal interview.

The photographs and video tapes formed an important part of the research as they elicited information from children which could then be commented upon by the parents and again, by the children.

The Researcher

The researcher came to this study with a background in early childhood education and teaching which spanned twenty years.

Through extensive experience in working with parents to understand their views, expectations and methods of child rearing, the researcher came to value the depth of knowledge parents possess about their children. The researcher came to depend on such knowledge in planning and implementing programs for young children. In a study of context for children's art events, the researcher looked to mothers, teachers and children for information about the lived experience of children who did art at home and nursery school. The current study provided the researcher with a framework from which to examine more objectively and more deeply, the context in which young children do art. Freed of any direct responsibility for the nursery school programs, children, staff or parents, the researcher was able to observe and document from a research perspective.

As a moderate participant observer, the researcher was able to interact with children during their play or observe, as was felt to be optimal. Much of the researcher's behaviour coincided with the behaviours of the nursery school teachers, however the researcher sat with the children, took written notes and appeared unavailable at times during data collection. Children pressed the researcher to be more available to them by asking to be observed, asking for assistance and asking for tasks such as printing and tying to be done for them. For example, when Frances asked the researcher to help her by cutting out a flower she had drawn, the researcher replied, "I'm going to say no to that help", upon which, Frances immediately covered her ears and scowled at the researcher. Her response alerted the researcher to the importance of the helping role of the nursery school teacher and to the importance of

maintaining that role as a participant observer. By the end of the study, most children knew the researcher's name and used it when addressing her. Children referred to the researcher as "teacher", or "the new teacher" or "the other teacher", in addition to using her name.

In this search for the contextual influences of young children's art events, the data collected was filtered through the researcher. The researcher's training, experiences, attitudes and methods predisposed her to investigate in ways which were congruent with her past lived experience. These constituted assumptions with which the research questions were addressed.

First of all, what is "doing art"? For this study, doing art was taken to mean the freely chosen, active participation in a creating activity in which the method and outcome was determined by the child. Observations conducted at each of the nursery schools took place during free play periods and focussed on the easel, free art area and playdough table.

Context was seen as the external factors which influence the realization of the child's intention to do art. Aspects of context included space, people, materials, time and resources.

Internal factors which brought the child to an activity such as art could be understood or inferred from data collected from parents, and teachers, then checked against the child's comments and behaviours. This included understandings of the child's intentions, interests, visual referents, and knowledge.

It is through understanding the actions that people take for granted in their every day lives that the researcher has attempted to reach a fuller understanding of the art events of young children. Spradley (1980) advises, "It is best to begin participant observation by observing and recording activities (the smaller units of behavior) in a social situation; as work proceeds, the structure of events will become clear" (p. 42). Schutz (1973) suggests by arriving at such understandings, we may begin to comprehend the motivations or intentions which underlie actions.

Participant Observer Role

The context for young children doing art at preschool was studied through participant observation in this study. The participant observer studying art activity may utilize a role which Beittel (1973) identified as, "specialized and unique... because the mentalistic phenomena we must penetrate are privileged and partially unsharable even under the good intent to share (because non-verbal, not fully conscious, and the like)" (p.20). The role Beittel advises of a special participant observer studying art making in adults is that of a "nurturant friend" (1973, p. 20). Attributes of this special role, such as trust and non-manipulation, were taken on by the researcher in this study. By spending an extended period of time at the site, the researcher allowed the children to adjust to her presence and to not view her as a threat (Guba, 1981, p. 64). The researcher freely approached parents and children, holding discussions with them jointly while in the preschool settings. The researcher

noted that the children in the study were more relaxed and communicative with her after the initial home visits were conducted.

Conversations were held with nursery school teachers during preschool sessions at the convenience of the teachers. The researcher stayed in the playroom during free play sessions, within full view of parents and teachers. Preschool teachers and mothers began to offer their observations and ideas about art at the outset of the research.

In Spradley's (1980) terms, the type of participant observation which was undertaken in this research was that of moderate participation in which the researcher "seeks to maintain a balance between being an insider and an outsider, between participation and observation" (p. 60). To achieve this role, the researcher sat at the children's level while observing and taking notes during observation times. The researcher responded to children from this level, changing positions several times each day to obtain fresh perspectives or to move closer to children doing art. Responding to children, parents and teachers was considered to be of first importance during data collection, as it was felt that the depth of the study depended upon the development of feelings of trust and non-manipulation.

The researcher sought to maintain a balance between being an insider and an outsider by not intruding into specified areas of responsibility of parents and teachers. If needed, the researcher assisted with tidying or setting out supplies and materials, taking care not to perform functions of preschool staff. By consistently being available for verbal interactions, by keeping a seated position and by note-taking, the

researcher maintained moderate participation in the nursery school programs. The researcher overtly took field notes, photographs and video tapes during preschool sessions. Video-taping was undertaken during the final weeks of the study, when children, teachers and parents had become comfortable with the researcher's presence.

In this study, the researcher entered into conversations initiated by the children. The researcher was alert to teacher-child and parent-child interactions concerning the child's art or art making. As the study progressed, the researcher became unobtrusive in the playroom and, although careful not to fulfill the role of teacher, was nevertheless referred to by the children as "teacher".

During the study, samples and photographs of children's art at nursery school and home were collected by the researcher. This collection did not represent the complete art works of children for the duration of the study. The purpose of collecting the art was for use as a stimulus in discussions with teachers, mothers and children about the context for doing art, and to provide visual references for later analyses of the data.

Field notes were collected at the research site and expanded following each observation. They provide a detailed account of the art making of the eight children in the study and the conditions under which art activity was undertaken. Through repeated observations and repeated descriptions in field notes, as Spradley (1980, p. 70) suggests, the researcher began to perceive the complexities of the art events these children undertook to do.

Children were mildly interested in the researcher's writing behaviour at the outset of the study but soon came to ignore it. However, photographing was a behaviour the children seemed to notice and mimic. Children were observed taking photographs with toy cameras of children's art in the same manner as had the researcher. The video camera elicited comments and questions by the children; however, children in the study expected to be video taped and many of them had experienced such photography at home so that for them, the novelty was lessened. By the middle of June, the video camera did not disrupt the play of children in the larger preschool setting but in the smaller class, play was more easily disturbed and there, several children seemed uncomfortable when the camera was used. Fewer video recordings were made in the smaller group. For one child who did not wish to be photographed, an audio tape was made of his art making as the researcher observed and took notes.

The researcher came to this study with considerable background knowledge and experience in Early Childhood Education and nursery school programming. This study provided a framework for examining the context in which young children do art. Freed of any direct responsibility for the nursery school programs, children, parents or staff, the researcher was able to observe and document as a participant observer.

Interviews

A great deal of information for this study was obtained through formal and informal interviews with parents and teachers. Formal interviews were audio taped, while informal interviews were documented in the researcher's field notes.

Interview questions were initially very broad so as to be non-threatening to the respondents but later, as the researcher formed secure relationships with parents, questions were focused so that more specific information could be obtained for the study. Interviews were held in the location which best suited the needs of the interviewee (home, nursery school or researcher's home).

Children were interviewed through formal discussions in the nursery school or home, and through interactions with teachers and mothers. The researcher often asked a mother or teacher to engage the child in a discussion about art making with the expectation that the child would respond more willingly to an adult who was better known to them. This approach allowed the researcher to take notes while conversations occurred. Information sought from young children is best done in ways which are socially permissable to them, and which contain no perceived threat or negative consequence (Wood, 1988, p. 139).

Sustained talk by children was rare except during viewing of the video tapes of their own art making, when most children provided a commentary on their own actions and ideas. This approach prompted children to offer recontextualized accounts of their art activities which were later compared with researcher, mother and teacher accounts. The children's narratives were audio recorded for later analysis.

Art Events

The conditions the researcher used for determining whether children in the study were indeed making art, follow those suggested by Beittel (1973): artistic causality, "the agency of the artist, the fact that he feels like an 'origin' and not a 'pawn'" (p. 2), suggests the child is in control of the art making rather than another agent such as a parent or teacher. Idiosyncratic meaning refers to "the affective and image-bound meaning which impels and guides the artist" (Beittel, 1973, p. 2). The feelings of the child, in concert with the cultural influences of home, school and community, provide the child with the motivation, intuitive guidance and cultural models which will result in uniquely individual art making.

Intentional symbolization is defined by Beittel (1973) as "the artist's desire to work over into materials some equivalent of his idiosyncratic meaning" (p. 2). He notes that:

> "the child intends to symbolize where we can only read a scribble, or he will make forms which invite such symbolization but will not be so interpreted by him for lack of intention, or he will give evidence of the potential for symbolic interpretation his efforts possess by fluently changing the meanings he applies to them" (p. 3).

This definition of art making precludes the use of children's craft making in this study. In craft making, the predetermination of the method and form of the final product by an adult differentiates this process from making art. Examples of crafts not included in this study are: colouring sheets of reproduced adult drawings, drawing activities in which the teacher or mother determined the topic for the drawing,

constructing activities in which children were required to follow adult directions in order to complete a craft.

When a child in the study did art, this behaviour was termed an art event. Art events did not always result in the production of a tangible product because these young children did art using food, soap, water and other media which subsequently disappeared. In the home settings, parents had difficulty tracking all the art events done by their children during the study. For example, when Frances drew with chalk on the sidewalk in front of her home, the rain washed away her drawing before a photo was taken, however, Frances' mother noted the art event in her journal. If no art product resulted from an art event, mothers, teachers and children provided descriptions of the art event which were noted in field notes and mothers' journals. Norman's mother described the way in which he made patterns on the pavement using water which ran from the hose.

When a child engaged in an art event during which several separate pictures, paintings, forms or reproductions were made and identified by the child, these were counted as separate art events.

In each nursery school, art events were studied by the researcher using three main areas of the playroom: the easel, the playdough table and the creator's area. When children chose to engage themselves with the art materials provided in these areas, the researcher recorded this action as an art event. Art events such as paintings, drawings and reproduction, which resulted in art products, were easily counted. However, art events which occurred in the playdough area tended to be

more fluid; a playdough snake could quickly become spaghetti, then just as rapidly become a necklace. Playdough art events were counted as they were named by the child.

In the home settings, mothers documented the art events of their children during the April - June period of the study. Each mother kept a journal in which the circumstances of each art event was noted. Mothers were asked to photograph art events for which the outcomes were temporary, for example, drawings in the sand or playdough creations. The researcher encouraged mothers to document a wide variety of art events, asking them to describe what children had said about their art as they did it and also when interpreting it to others. Later, when the researcher visited the children's homes, these art events were reviewed with the child and the visit was audiotaped. Transcriptions of the audio tapes showed consistent agreement between mothers' notes and children's descriptions.

Art events were excluded from the research when they appeared to have been controlled by an adult or structured by a toy. Examples of excluded events were: playdough forms which had been perfectly cut out using cookie cutters and placed on a tray; and pictures traced from a book. Constructions made by the children using Lego or Duplo toys were also excluded from the study.

Topics and themes of art events were determined from art the children named. Each child did art which was not named and although unnamed art events were included in the child's total number of art events and attributed to home, nursery

school and media categories, topic categorizations were not made for unnamed art events.

Children in the study attended nursery school regularly and engaged in art making steadily throughout the two month period of the study. As well, these children freely engaged in art events in the home; however, mothers reported that they felt they had not "caught" every art event their children had engaged in during the study.

Data Analysis

The data collected during this study was analyzed using qualitative and quantitative methods. Qualitative methods began with the analysis of field notes to reveal the categories of shared cultural knowledge which pertained to children's engagement with art activity. From this analysis, the researcher formed questions for the formal and informal interviews. Observations of the children became more focused as a result of field note analyses. Field notes were used to check definitions and narrative descriptions against later data collected during interviews and home visits. As data collection progressed, the expanded field notes were reviewed in order to detect inferences and shared assumptions which adults and children held about doing art. Field notes were separated so that descriptions of each child provided a narrative account which was then compared to data provided by mothers and teachers. Understandings regarding individual children could then be identified and compared to more general knowledge. By taking this approach, the perspectives of children and

adults could more easily be attributed to a particular child, or to children in general, thus clarifying the frame of reference used by the participants to interpret the events of children doing art.

Interviews

Informal interviews were held with mothers and teachers throughout the research. The research chatted with mothers and teachers before and after nursery school sessions and during telephone calls. Conversations between the researcher and the children were usually initiated by the children and took place in the art areas of the playroom, in view of the teacher. This qualitative data provided the foundation for questions which were later developed for the formal interviews with mothers and teachers.

Formal interviews were audio taped and later transcribed and analyzed. When conducted in the family settings, these interviews included art events by the children and informal chats with the researcher interspersed with children's comments, demands and negotiations with their mothers and siblings. Analyses of formal interviews provided insights into the lived experience and shared understandings within the context of the homes, as well as clarifications for the questions which had been generated from field notes.

Formal and informal interviews revealed definitional and relational information which was used to uncover the categories and led to the development of taxonomies to explain the context for doing art.

Video Tapes

Footage taken of individual children doing art in the nursery school setting was shown to them during the researcher's home visits. The responses which this elicited from the children were audio taped and later transcribed and analyzed. Comments made by the children as they viewed the video tape were compared to field notes and the original audio track. Children's verbal responses were compared with non-verbal responses and actions.

Art Events

Art done in the nursery school settings was taken home and collected by the mothers. While the sample collection of each child's art products was not a specific requirement of the study, each mother provided the researcher with a collection. In addition, each mother provided a journal describing the art events undertaken by her child during the study.

Throughout the study, the researcher encouraged mothers and teachers to document art events regardless of the types of media a child might use. Later, the researcher discounted art events which were highly structured by adults or by the children used to produce the art toys.

Art events were quantitatively analyzed on the bases of media, location of art event, and type of art event. The resulting data were compared against assertations, definitions and descriptions found in the analysis of the qualitative data. Quantitative data on art events was found to support findings which were determined through

analysis of qualitative data. The charts of art events done by the children in Figures 9 and 10, pp. 73 and 74, show the distribution of types of events done during the study.

Final Analysis of the Data

Initial interpretation of the compiled data resulted in the determination of categories which revealed aspects of the contextual nature implicit in the activity of young children who did art.

The reflections of the researcher and reexamination of the data over time resulted in the selection of categories which were seen to illuminate the ways in which participants in the study viewed the art activities of young children. Analysis of the cover terms used as labels for these categories helped to identify the cultural domains which then led to the development of taxonomies.

Tacit and explicit cultural knowledge was addressed through the taxonomies constructed in the analysis of the data (see Figures 11 and 12, pp. 79 and 81).

These reflect a relationship between the inner intent which urges a young child to do art, and the outer elements of context which frame the art event of the child. Chapter V provides an explanation of the taxonomy in relation to the data generated by this research.

Summary

This study was designed to investigate the context in which young children did art. The observation of children in their nursery school settings resulted in the researcher's field notes, video taping of children's art events, photographs of art samples and informal interviews that revealed important aspects of context in that setting.

Mothers' journals, photographs, art collections and formal interviews provided insights into the lived experience of the children in terms of their context for doing art at home. An understanding of contextual commonalities and their possible effects of young children who did art was derived through analysis of the narrative material.

In this study, both qualitative and quantitative methodologies were employed. The quantitative approach used to categorize art events allowed understandings to emerge about the children's uses of media in relation to home and nursery school settings. It also allowed each child's art events to be viewed in relation to the background of lived experience which was revealed through the qualitative methods.

Chapter 4

Description of the Research Settings

Introduction

The descriptions of the nursery school programs and the family settings which are presented in this chapter provide background information to the study. Children in the study attended nursery school programs which had been selected by their parents from the five such programs available in their community. Parents paid for their children's attendance in these programs, selecting the program which they felt best met the needs of their child and family. Through their involvement in these nursery school programs, children expanded the dimensions of their lived experience beyond their homes.

Westland Nursery School

This program is located on the lower floor of a large church in a suburb of Edmonton. It is a parent-operated, non-profit cooperative nursery school program offering several classes composed of 3 and 4 year old children. Parents form the board of directors which governs the nursery school and they participate in scheduled attendance in the program as aides to the teacher. Parents provide snacks for the children on their "duty days" and help to prepare materials, set out activities, arrange snack and tidy up.

The philosophy which guides the program is described in the nursery school brochure as follows:

> "(The program is) based on a learning through play philosophy including free play, circle time, stories, crafts, snack, drama, music and occasional field trips and guests."
>
> Children are encouraged to "do for themselves" with guidance from adults.
>
> Socialization - opportunity to play with peers, learn to get along in a group and interact with adults other than their parent.
>
> The motto of the program is, "Big people helping little people".

The facility for Westland Nursery School consists of a large, irregularly shaped room with two windows and a large glass sliding door on the east side. The sliding glass door opens to a small patio surfaced with interlocking bricks. Beyond this is a hilly mown field which ends at a row of trees and barbed wire fence behind which is a pasture containing a herd of cows.

Off the main room are five smaller rooms, three of which are used for special activities. The remaining two are used for storage and program preparation. Upstairs is a large gymnasium which is used for games during inclement weather.

Each day, children arrived with their parents and were escorted downstairs to the playroom area. Often, small brothers and sisters accompanied them. Children hung up their coats and pack-sacks on personalized hooks, then took their clean cups to the teacher's table. At times, they leaned on their parents or hugged them as parents conversed with the teacher or other parents. On other days, there were quick farewells and children ran into the playroom to begin play. Usually it was the child

whose parent was attending for "duty day" who hovered near the adults during the beginning of free play time. Often this child selected a play activity which was closest to the adults in the playroom.

Free play time was offered at the start of this program and usually lasted for 45 minutes, followed by a tidy time of 5 to 10 minutes. Children freely chose where and with whom to play during this portion of the program. There were normally 15 activity areas set out by the teacher using tables of varying heights and special play equipment. Materials were displayed on the shelves at the children's eye level.

The art area was nearest the adult area where the teacher took attendance, conversed with parents, prepared materials and observed children at play. Art materials were stored on two child-sized open shelves next to two long, low tables. Usually, each table was set for two activities, with seating for four children at each activity. These areas were expanded as children and adults needed room. Different materials for free art were displayed at one end of a table each day. A clay or dough activity was also offered daily at these tables. Other activities included: Lego, small cars, dinosaur models and beading. After the free play part of the program, the long tables were cleared and used for craft making, then for snack.

The easel contained a chalk board with coloured chalk and an eraser brush on one side, and a clip board for paper on the other. The easel was moved about the room on a weekly basis and was placed outdoors on warm days. Materials at the easel were changed often and activities included: painting with tempera blocks and a wide brush, drawing with crayons and painting with chalk dipped into liquid starch.

The paper was also changed each week, offering new textures, sizes and colours of paper to the children.

Children freely used the materials offered and had access to the art supplies on the open shelves. Children's craft work was displayed high on the walls in the section reserved for each nursery school class, or hung by strings from the ceiling. Some children's art was displayed on the teacher's bulletin board which was placed above the teacher's table.

Colourful posters were hung at children's eye level on the walls and on the backs of the low shelving units which divided the play areas. The topics of the posters usually complimented the theme of the month which the teacher had chosen as the focus for activities during that period.

The program was developed by the teacher, based on a monthly theme which she felt would interest the children. The following program schedule provided a framework for the daily activities in this program, however, activities were shortened or lengthened according to the interests of the children and teacher.

1:00 - 1:55	Free play
1:55	Circle time: calendar book reading, discussion, songs show and tell
2:15	Craft
2:30	Snack
2:45	Quiet/listening time

3:00	Special Day time
3:15	Free play
3:30	Home time

The daily program was also influenced by weather conditions, as the children were taken outdoors for play during warm days.

Once a week the children played games in the gymnasium.

Moonbeams Nursery School

This privately owned Nursery school is located on the lower floor of a hotel/office complex in a suburb of Edmonton. In the program, classes are offered for 3 and 4 year old children in morning and afternoon sessions. Snacks are provided by the program, except for special occasions (a child's birthday, for example) when parents provide snacks for the class. Parents often stay to observe their children at nursery school, although they do not assist with program duties. In addition to the nursery school teacher, two assistants are employed to help implement the program which is based on a monthly theme. The assistants and teacher work together to prepare and offer craft activities and snacks, set out activities for the children, assist and observe children and tidy up.

The philosophy of Moonbeams nursery school, as stated by the teacher is:

> "I want this program to be the best it can be in meeting the needs of the children. I plan this program with the abilities and interests of the children in mind and the teachers help children to experience the program in a gentle, warm manner."

The playroom at Moonbeams Preschool is a large, rectangular room with large windows and a sliding glass door on one of the long walls. Entry to the program is gained through the glass door from an interior lower hallway of the building. The playroom is divided at one end by a chest-high partition. This segregates the coat racks, teacher's table, storage area and the bathroom from the main play area.

Each session, as the children arrive, they are helped to hang up their coats and pack-sacks while parents "sign in" on an attendance record. Often parents stay in the program, chatting to one another or to the teacher and assistants while their children enter the playroom to begin play. Twenty-four children attend the program. During free play, they join together in small groups or play alone, as they choose.

Free play at Moonbeams Nursery School is offered near the beginning of the program for one hour. After the children have all arrived, there is a brief gathering for "circle time" after which the children freely choose where they wish to play. The room is set up with ten activity areas displayed on low tables and child-sized shelves. Children and adults can easily view the play areas and can see who is occupying them from many vantage points in the room.

At Moonbeams Nursery School, the free art area was nearest the partition, close to the storage area and the bathroom. Art materials were stored on a child-sized open shelf which faced a low, round table circled by 5 chairs. At the beginning of the program, this table was empty but at the end of the free play hour it was crowded with art material and tools which the children had taken from the adjacent shelf. If

needed, chairs were taken from the nearby science centre to augment the seating in the art area.

The playdough table was a semi-circular table with 5 chairs located next to the entry. Playdough and tools such as rollers, cookie cutters and plastic knives were offered here daily. One colour of playdough was usually offered and this was changed each month.

An easel was positioned by the windows, next to the partition in the playroom. The easel was usually set on each side for tempera block painting, with 5 large colour blocks of paint, a container of water, and a wide, bristly brush. The shape, size and colour of the paper was changed weekly. Painting with toothbrushes and with liquid poster paint was offered at the easel at times.

During free play time at Moonbeams Nursery School, the children accessed the art supplies and did art while seated around the table. Glue was provided for the children when they requested it. Finished art was labelled with the child's name either by the child or the teacher, and placed on the top of the art shelf or in the child's pack-sack.

The playroom was decorated with many colourful visual displays and posters which reflected the theme of the month and the name of the nursery school. Children often watched and conversed as the adults assembled and displayed the posters.

The following daily schedule for Moonbeams Nursery School was followed with flexibility during the period of the study. The time for free play was altered depending upon the children's interests and levels of involvement in play:

9:00	Children arrive
9:15	AM Circle time: calendar attendance introduction to craft introduction to new activities
9:30	Free play
10:30	Tidy time
10:45	Snack time
10:55	Circle time
11:00	Story
11:15	Home time

The daily program was changed to accommodate guest speakers, field trips and special events. These included: a rain walk, a visit from a policeman, a school bus tour and ride, and a family picnic.

The Family Settings

The families in this study were two and three child families in which the fathers worked on a full-time basis and the mothers did not work, or worked on a part-time basis. Each family owned two vehicles, one of which was available to the mother during the day.

Mothers drove their children to nursery school each session, except for those who car-pooled and alternated turns at driving.

Each family lived in a private home and each child in the study had their own bedroom. Art and/or craft works of adults known to the children in the study were displayed in each home. Every child in the study had a relative who did art or crafts, and in many cases mothers also did these activities.

Every mother in the study saved some of her child's drawings and paintings in a special place such as a cupboard, file, drawer or box. Art to be saved was collected on the basis of the mother's evaluation. Each family home had a display area for children's art. Usually this was the front of the refrigerator in the kitchen.

Children in this study had access to outdoor play in their private yards at home. Yards were equipped with children's toys and equipment.

The children studied had free access to a similar variety of art materials in their homes. Karl's home art supply list provides an example as follows:

Art Materials

crayons
paper:
  construction paper
  tissue paper
  note paper
  graph paper
  cardboard
egg cartons
scotch tape
paint
glue
stickers
chalk board & chalk
felt pens
stapler
scissors
paper punch
rulers
doilies
toilet rolls
ribbon
cardboard
plastic bucket
cotton balls
tracers
erasers
straws
cloth
pipe cleaners
plastic cups
styrofoam packing chips
old greeting cards
brass fasteners
shells
macaroni
Q-tips
rolls from ribbon
popsicle sticks

Art Toys

Spirograph
Magic magnetic board
activity books
stamps and stamp pad

Every child had experienced playdough, paint, crayons, pencils, pens and felt pens, scissors and glue while doing art at home. A variety of paper types were also available in the homes. Children had commercial art and craft toys in addition to the supplies and tools provided by their families. In all of the homes, art supplies were stored in a location which was accessible to the child in the study. Children did art activities in the dining room, bedroom, kitchen or family room areas of their homes. All children in the study had access to a child-sized table for their art activities.

When mothers perceived their children to be bored, they suggested art activities as one of the possible options. In the opinion of most mothers, fathers were less interested in supporting their children to do art than were the mothers.

The Children.

The eight children in the study are introduced in this section using four sources of information. First, a sample of the child's art is presented, followed by the mother's or child's comments about the art event. Second, each mother's comments and observations of her child are offered and last, researcher notes are provided to give an overview of the child's art events. Supplementary information about art events is offered in the Appendix A, pp. 152-176 and in Figures 9 and 10, pp. 73 and 74.

Figure 1. Norman, "A spider" (pencil, May 26, 1992; reduced to 74%).

Norman

Mom's comments: I love this age between three and four (years), and felt pens. At three, they take all the tops off (the pens) and they don't put any back on. And at four, each top goes on, it goes on and then they pick up a new one.

Usually if I interchange (ideas with Norman), he'll want me to give him another idea. Doing one piece of art gives him another idea.

He's not the world's greatest artist - never has been and won't think of things and will have nothing to do with getting paint on his fingers. When they were doing the footprints (at nursery school) he would not get the paint on his toes. Mr. Clean is what we call him.

Norman's grandparents live on an acreage and its a different environment. The bugs are out there and they have bunnies and things like that. So a lot (of art) comes from that. Most of it, I would say, though, it is from playing with his friends and they come up with different ideas.

He likes to do paintings. He likes to leave it (painting) to dry. He likes to do that. But other things, he'll ask to be hung up or he'll give to whomever. He'll make sure he's put them (pictures) up high enough so that his brother can't get them.

Sometimes its finished when he runs out of room (on the paper). Other times something may distract his attention - divert his attention and he will just drop it. Some things he will actually complete. Like the dinosaur (picture). He actually completed the picture and so he was done.

Mary, teacher: New materials will get Norman to look at things first. And then if he thinks he might be interested, or if he sees that somebody else is doing something interesting, then he's more inclined to sit down and do. He's not an average art person. He was getting that way towards the end of the year because he was starting to practice - he was getting interested in numbers. Numbers and letters and his interest was going - but that had just come. His Mom was actually quite worried about it so I said, "Well, just leave it and when winter comes, things will just click". And then that clicked, then it seemed like his interest in the art area - for a while there, it increased.

Research notes: Norman did 30 art events at home and 10 at Moonbeams Nursery School. Figure 9, p. 73 shows the types of media he used at home and at nursery school. Norman's theme was insects, fish and animals (living things).

Figure 2. Hank, "This is our house" (tempera, April 19, 1992; reduced to 84%).

Hank

Mom's journal note for Figure 2: Note that my older son (age 7 years) painted at the same time and did a house as well.

Mom regarding Hank: He draws a lot of houses. Maybe he wants to be an architect or something. I don't know but he certainly seems to draw houses. It must be a comfortable shape and he seems quite comfortable with geometric shapes. That's something that I notice comes out a lot, squares, triangles, circles, things like that. He learned his shapes very early. I remember. He is very confident with them now. Maybe that's a kind of a way of looking at things.

I find that he draws fairly well when he cares to draw. He just doesn't seem to be the type to sit down and do it. The older one (Hank's brother) likes to draw a lot and will sit down and find out something to do and always initiates (art events). Hank - he likes puzzles quite a bit. He will do that on his own but the older one won't look at puzzles .... But whenever his brother starts something, his brother is controlling it. Very little of Hank's creative input goes into it because is brother is very creative. He dominates that factor even whatever Hank might think of, his brother will squash it. If its not his idea, its squashed.

Susan, teacher: Hank likes space - enough room to work. Hank is big, big and bold. He wants to do it (art) in a big way and needs lots of stuff. Big paper. Big paints. Big print crayons. Matches him, huh?

He wouldn't come to the art table until about January, and then he couldn't get enough of it. And it was everything he could get his hands on - from marble painting to sculpture. Its just like he missed out and he wanted to catch up on everything.

He has to go through the steps and he'll do that with just about any medium. I can't think about anything that he has worked with that he hasn't talked all the way through about the different steps.

Hank talking to his mother about a picture he drew:

Mom: Where did you get the idea to draw a tug boat?

Hank: It just popped in my head.

Mom: Had you seen a picture or watched a movie about a tug boat?

Hank: No, it just popped in my head.

Mom: What about the tug boat. Is it any certain colours?

Hank: No. Orange. (he had used an orange marker to draw the boat)

Mom: Orange. How do you start off doing a picture?

Hank: I make the bottom. Then I start making the top and the steam things, then ...

Mom: Then what?

Hank: The steam things.

Mom: Now you have drawn the bottom, the top and the smoke stack.

Hank: I don't know.

Mom: Is it going to be filled in?

Hank: No.

Mom: No, its not going to be filled in or its not going to be an outline?

Hank: It's not going to be filled in.

Mom: How do you know when you're finished, then? What comes next? Or is there nothing else?

Hank: Nothing. I will come and tell you that I am done.

Mom: OK, is there nothing else in the picture besides him (boat). It's not sitting on something or there's nothing around him?

Hank: No. He's inside. You can't see him.

Mom: Who's inside?

Hank: The driver.

Mom: The driver is inside.

Hank: The tug boat.

Mom: How do you decide when you are going to make water and that stuff? (points)

Hank: I just want to.

Mom: When do you feel like you want to do more?

Hank: 'Cause I want to do more.

Mom: What kind of days make you want to do more?

Hank: I want to do more every day.

Research notes: Hank did 14 art events at Westland Nursery School and 6 at home. Of the total 20 art events, 12 were referenced to specific past experiences. Hank preferred playdough as a medium when at nursery school, and used paint most often at home (see Figure 9, p. 73). Hank's theme was immediate past experience.

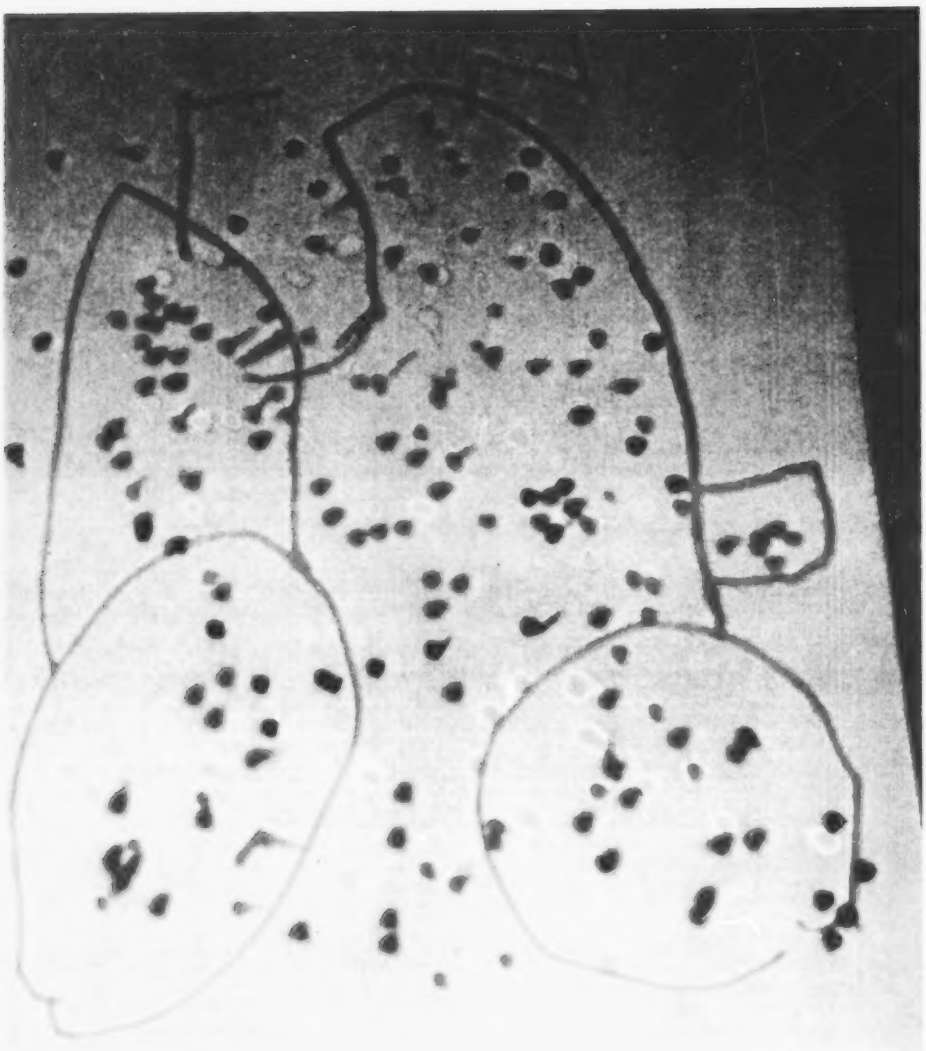

Figure 3. Ted, "It's a John Deere tractor" (felt pen, May 28, 1992; reduced). Ted's description: A tractor. The dots are decals. This is a motor (points to protrusion above the wheel on the right). These are exhaust pipes (one red and one blue, sticking up from the top of the tractor). These are the wheels (points). It's a John Deere tractor.

Ted

Mom's comments: He gets a lot of his creativity out with his Brio train set - making his tracks. That making the train tracks every time - that's a great set. Its on the basement floor down there. He spends all morning down there. He's got no time for art when he can do that.

(Art is) Usually a guided activity. Mostly because they are doing it at (nursery) school, he was doing it at gym (Parks and Recreation program), or if he sees Mr. Dressup doing something, or if he's exploring or rummaging through cupboards and he finds something like his crayons and he hasn't used them in a while. Or his markers. It usually is just snooping and he finds stuff out of a cupboard and decides to create something out of it. Get mom to do it.

I think its an attention-getting device. If he knows he needs help getting set up and to get the water down and change the water, its usually when I'm busy with the baby that he decides he wants to do somethiing and needs some help. Especially with the fingerpaints. And to clean up.

He takes one sheet (of paper) at a time and starts - its mainly - you can't really call it making pictures. Its exploring colours. He makes the colours and he does this sort of thing. The odd time, he'll be doing something and then he will decide that it looked like something afterwards and then he said it was a design and a tree. It doesn't usually start out as a picture, you know, something in his head.

Susan, teacher: Ted would come and try it (art) because it was safe for him and then I slowly introduced other things like painting and other stuff and then he would try - he wouldn't be so apprehensive. He's getting better now. At least he'll try things and he doesn't ever ask me every day "Do I have to do it? Ted likes colours.

Once he's working on a sculpture or building things, he describes it step by step. Like if he's building a tractor, he'll explain in basic detail all the working parts of it and that's really important to him and I think that helps him figure out what comes next on the different steps.

Research notes: Ted did 12 art events at Westland Nursery School and 10 events at home. He preferred to paint at home, and draw at nursery school (see Figure 9, p. 73). While at nursery school, Ted produced art which was representational to adults. Ted's theme was farming.

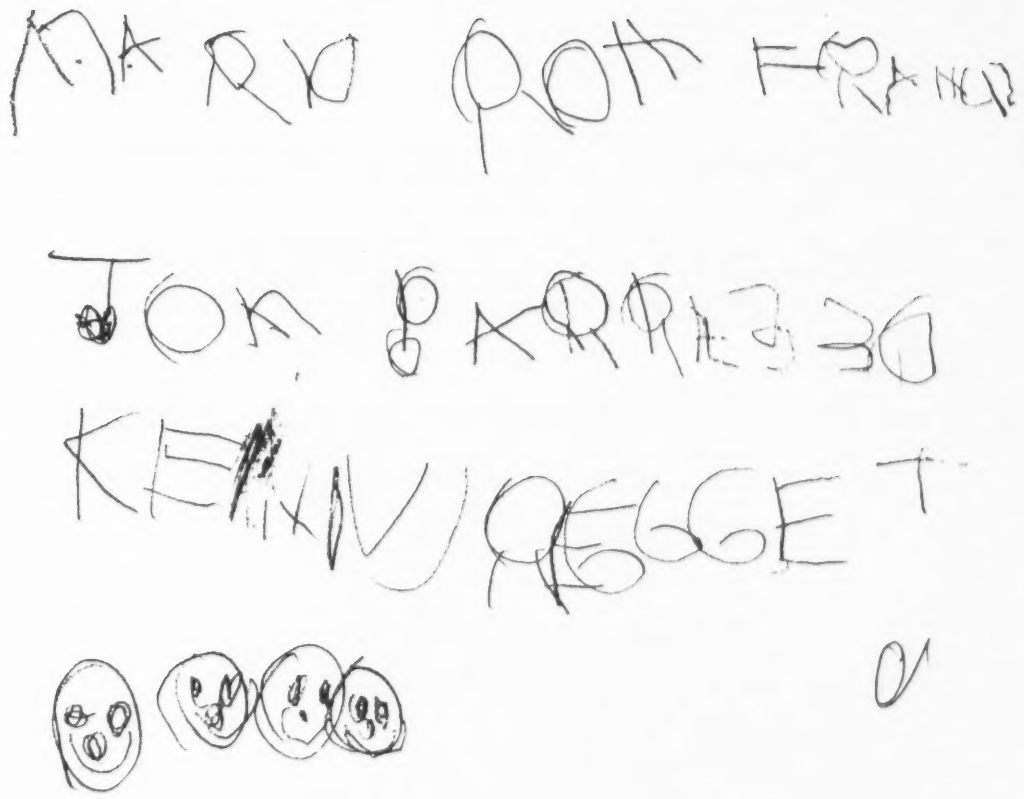

Figure 4. Karl, "Hockey players" (pencil, May 12, 1992; reduced to 74%).

Karl

Research interview about Figure 4:

Gail: Look at this one.

Karl: Yeah. That is a "J" but I wanted a "T" (points to the beginning letter of the second row).

Gail: Oh well, that's a way to fix it with a little decoration at the botton and it turns into a "T".

Karl: Yeah.

Mom: Didn't you get these from your hockey cards? The letters? Where did you get them? The letters you wrote - didn't you copy them from your hockey cards?

Karl: They are numbers. They're on the back of their sweaters.

Mom's comments:

I think craft is more things with glue and constructing things. When I think of art, I think of painting, colouring and you know, art. Creativity creates quiet.

I think something that he initiated himself and everything seems real important, I think he would have to - want to show that and brag. If it were colouring pictures (in the lines), he wouldn't necessarily show me. But drawing - if he was working with his sister, he would probably show me. It probably is important to show someone.

Usually what happens (after the art event) is, if it is a painting, it goes on the cupboard and dries and then it goes on the fridge for a while and stays on the fridge for a month or so and goes in the corner (bookcase).

Mary, teacher: New materials got him (to do art) - knowing there were new materials. Karl is a very different person here. But during the month there weren't always new materials out but he would come. I don't know what got Karl. Whether it was a whim of his. Now I would question sometimes - if new materials were mentioned (by the teacher), certainly. And then again, maybe a whim. I don't know whether he was all that interested in what other kids were getting up to. He enjoyed doing the crafts. I can recall him really enjoying his time at that table (craft), putting a lot of work into what he did there. And when he felt good, he was very enthusiastic. But what actually got him here (art area) and his choice to come, I don't know that one.

Research notes: Karl did 8 art events at home and 8 at nursery school. He did more drawings at home, and more playdough activity at Moonbeams Nursery School (see Figure 9, p. 73). Three of the eight art events done at home were reproductions. Karl's theme was hockey.

Figure 5. Tanya, "A Slurpee" (felt pens, cut out, May 1992; reduced to 85%).

Tanya

Mom's description about Figure 5: A Slurpee, because after our ball game, my husband and I both play baseball, we have Slurpees. As soon as she (Tanya) came home, she drew a Slurpee. There are more pictures of the same thing (Tanya made four Slurpee reproductions and used them in play with her brother).

Tanya: Mommy, I cutted another one out. I cutted another one out.

Mom: She seems to draw immediately from something very current. So that was the Slurpee thing. I couldn't remember.

to Tanya: You can take the Slurpee, I don't mind (hands Tanya the reproduction of the Slurpee). You can take whatever.

Tanya: (Takes the reproduction of the Slurpee and "uses" it by sucking on the straw noisily.)

Mom's comments: She draws a lot of people. You know - like that seems to be her main focus.

She drew a skeleton that looked like the stick people. But for the bones, she had like this (mom draws an example) and put a heart in the middle. From Picture Pages because she drew it right away and put this great big heart in the middle but she didn't have red chalk so she had to make it yellow. That was her version of the skeleton. It was a skeleton with a heart, like she knew the body parts.

I think she has the idea first. She does a picture from start to finish. She may be interrupted in the middle of it but she completes the task.

Mary, teacher: Tanya came here (to the area) just because I think she really likes to do art. She was a sit down doer type of kid. She didn't like the gross motor stuff but she came here and she could just create until her little heart desired. I think it was just an interest. She liked doing art work. She likes working with glue, with colour, with pieces of paper, with any materials. She likes cutting, she likes colouring, she likes drawing and tracing. She really liked it.

Research notes: Tanya did 73 art events during the study. Of these, 45 were done at home and 28 were done at Moonbeams Nursery School. Tanya made 11 reproductions at home and two at nursery school. Tanya preferred to paint while at nursery school and drew most often when at home (see Figure 10, p. 74). Tanya's theme was her family.

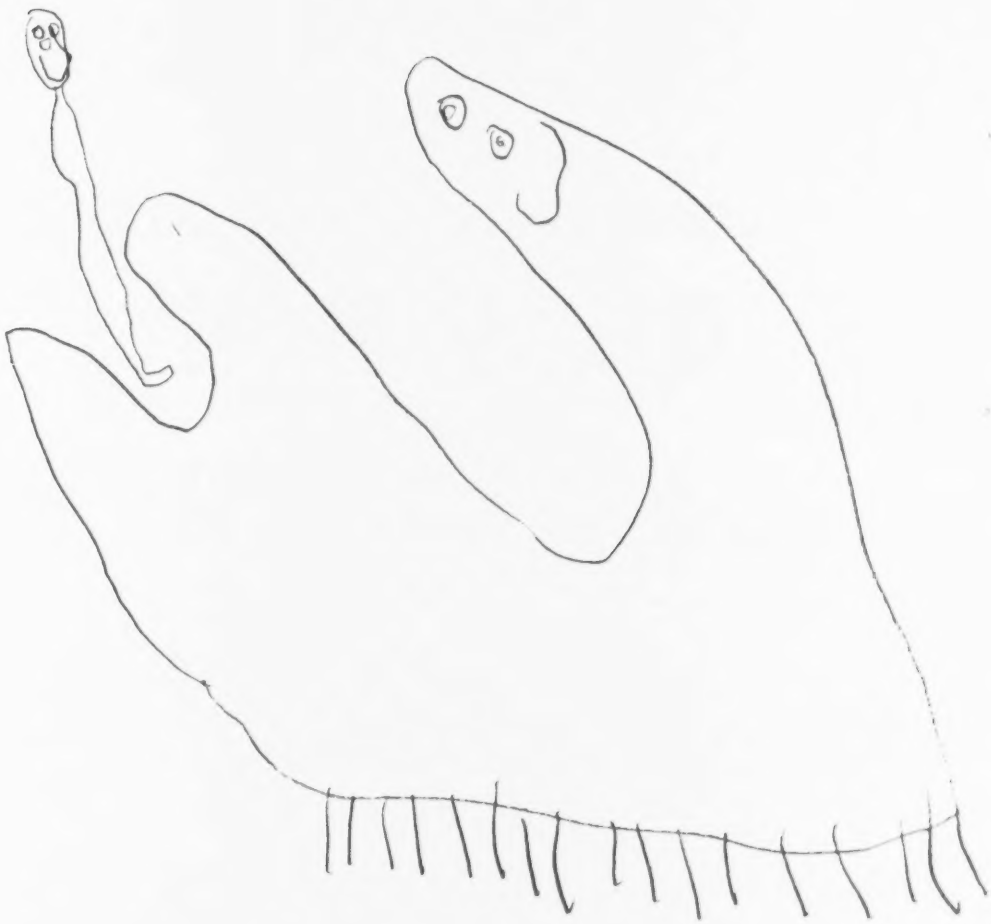

Figure 6. Bonnie, "A man riding a camel" (pencil, April 28, 1992; reduced to to 66%).

Bonnie

Mom's journal note for Figure 6: Her father works in the desert in North Africa. (Researcher's note: During the study, Bonnie, her mother and brother were preparing to move to Europe to be near the father. They temporarily moved from the outskirts of Edmonton into the city before leaving Canada.)

Mom: In winter, it seems like we bunker in again and the paints are out more. Its not something that I do, its just something that seems to happen all together.

I've seen her at the kitchen table for an hour and colour and would have reams of this (art) stuff produced and they (Bonnie and her brother) get into a mood where a particular thing is being drawn page after page with the same picture every time.

She's done notl.ing over the weekend (May 27). Only the dinosaur picture which she won't let me have. She has even taken it and hidden it. It will surface sooner or later. She's quite a pack-rat and collects things and tucks them away.

I keep a selection (of Bonnie's art) but because of the quantity, I can't keep them all. I keep a collection, particularly ones of interest. I write on the back and put them in a box. I just put them away... I hate to throw any out. I tend to keep them and keep them until I make myself throw them out.

Mary, teacher: Bonnie, I think, comes to the art centre on a whim. She decides that she has an idea, where she would like to sit down and do something at the art

table. She just comes by - she was really good at the art during the winter. She was a very avid doer at this table, and puzzles too. Maybe what happens is that (when) kids get doing all this stuff, they sort of exhaust their interests in all these areas and then comes a time when they want to do other things. So I think Bonnie is not easily persuaded by other people. If she wants to come (to the art area), she will definitely want to come.

Research notes: Bonnie moved to a new house on April 23. On May 8, her mother mentioned that Bonnie's style of drawing houses had changed and now reflects the 2-storey model they have just rented. On May 15, Bonnie drew a 2-storey house at nursery school and this art event was video-taped and shown to Bonnie on June 23:

Mom: What are you drawing?

Bonnie: The house.

Mom: Whose house?

Bonnie: Our house.

Mom: Which one?

Bonnie: Ummm, The hotel house like ours.

Mom: The one in _____, or in Edmonton?

Bonnie: The one in Edmonton.

Mom: There it is. Can you tell me anything more about it?

Bonnie: There's the roof. See? At the top.

Bonnie did 34 art events at home and 10 at nursery school during the study. While at home, Bonnie preferred to draw, but at Moonbeams Nursery School she often created using the playdough (see Figure 10, p. 74). Bonnie's theme was moving to a new house closer to her dad.

Figure 7. Frances, "Bambi and Feline" (crayon, June 21, 1992; reduced to 68%).

Frances

Mom's journal note about Figure 7: Frances watched the movie "Bambi" before bed-time. She asked to colour in bed for a while before "lights out". She drew this picture of Bambi and Feline.

Mom's comments:

I never thought we'd catch that much TV but there are a lot of good quality things for children.

Frances: That's how I got the idea of making Bambi.

Mom: The Bambi. That's how you got the idea. That's right. What else do you do?

Frances: I draw.

.....

Mom: How did you decide to do Bambi and Feline? Why didn't you do Thumper? Why didn't you do Bambi's mommy?

Frances: 'Cause. I remember when Feline growed up and Bambi growed up, there wasn't any more mommy.

Mom: And you just decided to do a picture of the one you liked. So then you had to decide who you wanted to draw, right?

Frances: (points) That's the fire in the forest.

Mom: That's the fire, I know. You told me that.

Mom's comments: She is inspired a lot, I think, by television. If she sees something on TV, she wants to draw it. But, I think its even more than that. I think she's inspired by everything that surrounds her. That's her way of expressing it. She draws everything.

She has learned that art gets her (some) attention by giving it (away). All that fuss she gets. It's an outlet for her when she's feeling out of sorts - she goes and seeks it out. She knows she's good at it (art) and is confident in her art work. For example, her hearts: she knows she makes good hearts. There's a certain amount of positive attention she receives from it by "gift-giving".

I don't think it's going to improve her intelligence. I like it too. I'm impressed by it, by her work. I think she has talent in that area. I try to encourage that natural talent or natural affinity for it (art).

Mary, teacher: Frances loves to create - to put things together with new things. She likes to experiment with new ideas. I think she gets bored if she has used the materials and (has) seen what she can do ... then not very much will stimulate her unless something new is put out and then she is usually joining me on the spot, wanting to give it a try.

Frances always took her (art) stuff home. Always. Towards the end of May she was starting to give stuff to me, which she hadn't done before.

Research notes: Frances did 103 art events over the period of the study. This was the most of any of the children studied. She did 31 art events at Moonbeams Nursery School and 72 at home. Frances preferred to draw, doing 63 drawings in total (see Figure 10, p. 74). Frances' theme was giving.

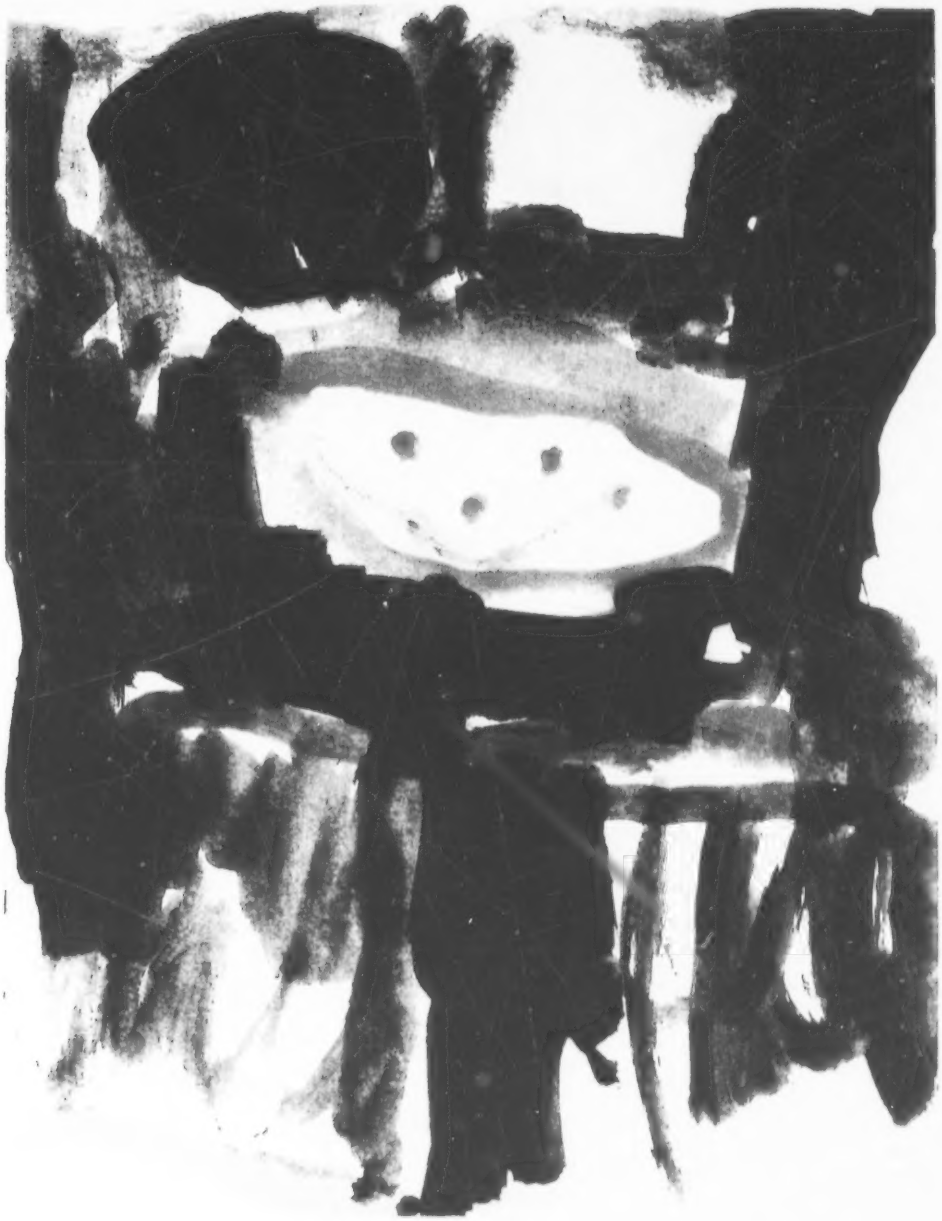

Figure 8. Lynn, "E (brother) at night" (paint, June 28, 1992; reduced to 63%).

Lynn

Lynn's comments about Figure 8: I didn't get very much in there. Hand goes out. That side is dark. And the yellow part, that's the moon.

Mom's comments: She's pretty deliberate. She usually knows what she's up to there (in art events) and it usually does take a fair amount of time.

I guess she's just bored with whatever else she's doing because it doesn't usually - it's not usually something that she sees as a process. She just all of a sudden decides she's going to paint a picture and that's about it.

When she does do something (art event) it takes her quite a while, you know. She'll only work on something for an hour.

She was watching Sesame Street making monster pictures so she decided to make a monster picture too and so she got that one done (looking at one of Lynn's pictures).

I can't think of any other times (other than the ones mentioned) when she's picked something up off the TV. And she doesn't usually come home when they do things there (nursery school) and say that she wants to do it again.

She usually likes to have somebody in mind to give it to, you know, or make something new for the fridge.

I keep a few things I think are a little better. I can't keep everything.

Susan, teacher: Lynn I think was in a craft program but she's very stimulated on her own anyway. She's that independent and that confident and she feels good about herself (so that) it wouldn't bother her.

If you're sitting beside Lynn, she will talk about different things. It's like her mind is totally lost with what she is doing and her hands just kind of do the work while she's talking to you about whatever or what she did that weekend. And then she will say, "See what this is?" and then the picture will be something totally different than what she was talking about.

Lynn likes order and I see that in her paintings. If things (in the playroom) are in certain order then she's OK with going there.

Lynn's picture was picked for the handbook for the preschool and so, I think things are going to Lynn's head about her art work. It's like, "I'm a very good drawer," so her head's just getting bigger. And she is a very good drawer.

Research notes: Lynn did 18 art events at Westland Nursery School during the study. She did 43 art events at home. In both settings she seemed to prefer to draw (see Figure 10, p. 74). Lynn's theme was the family.

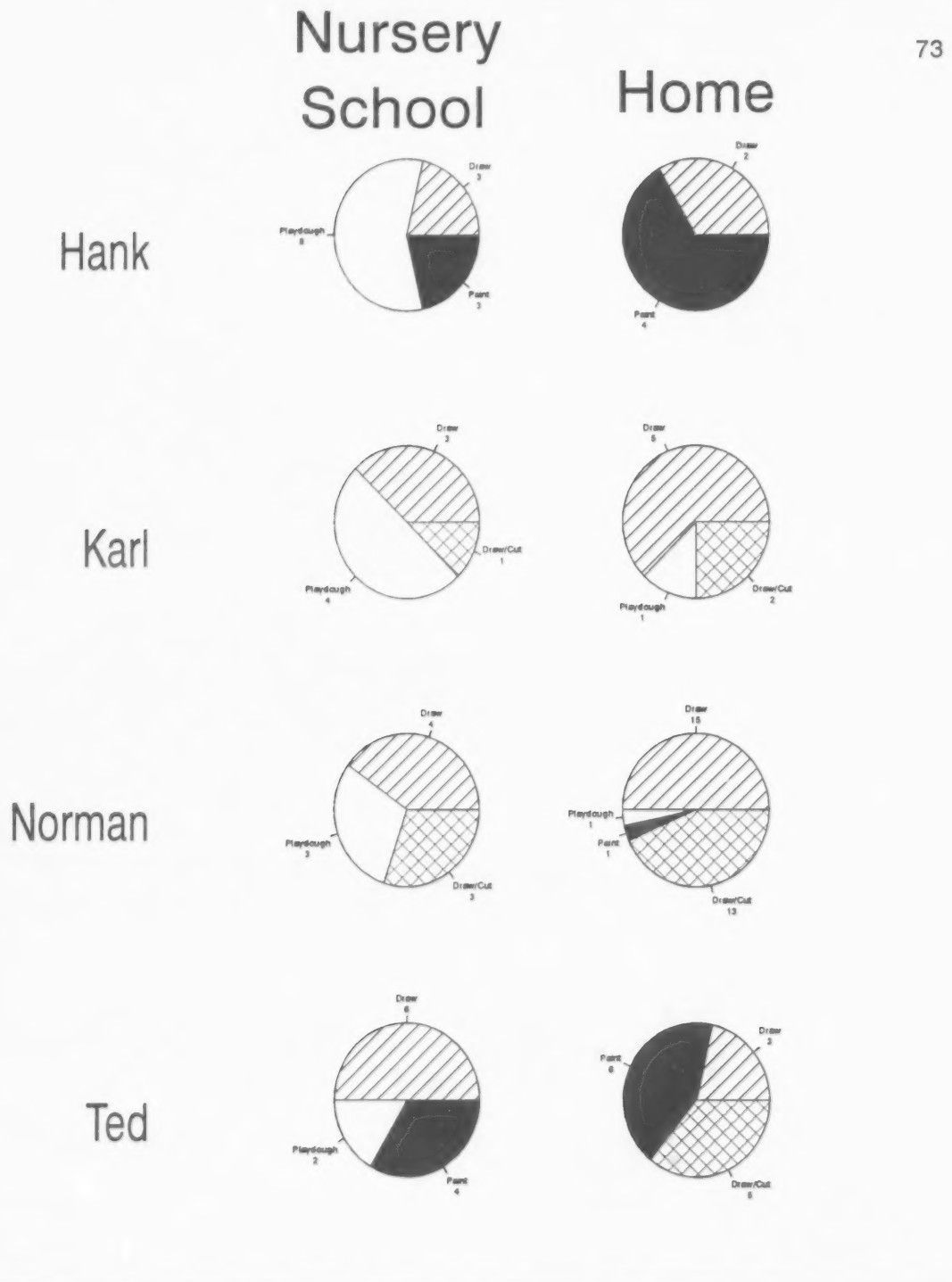

Figure 9. Types of art events done by boys.

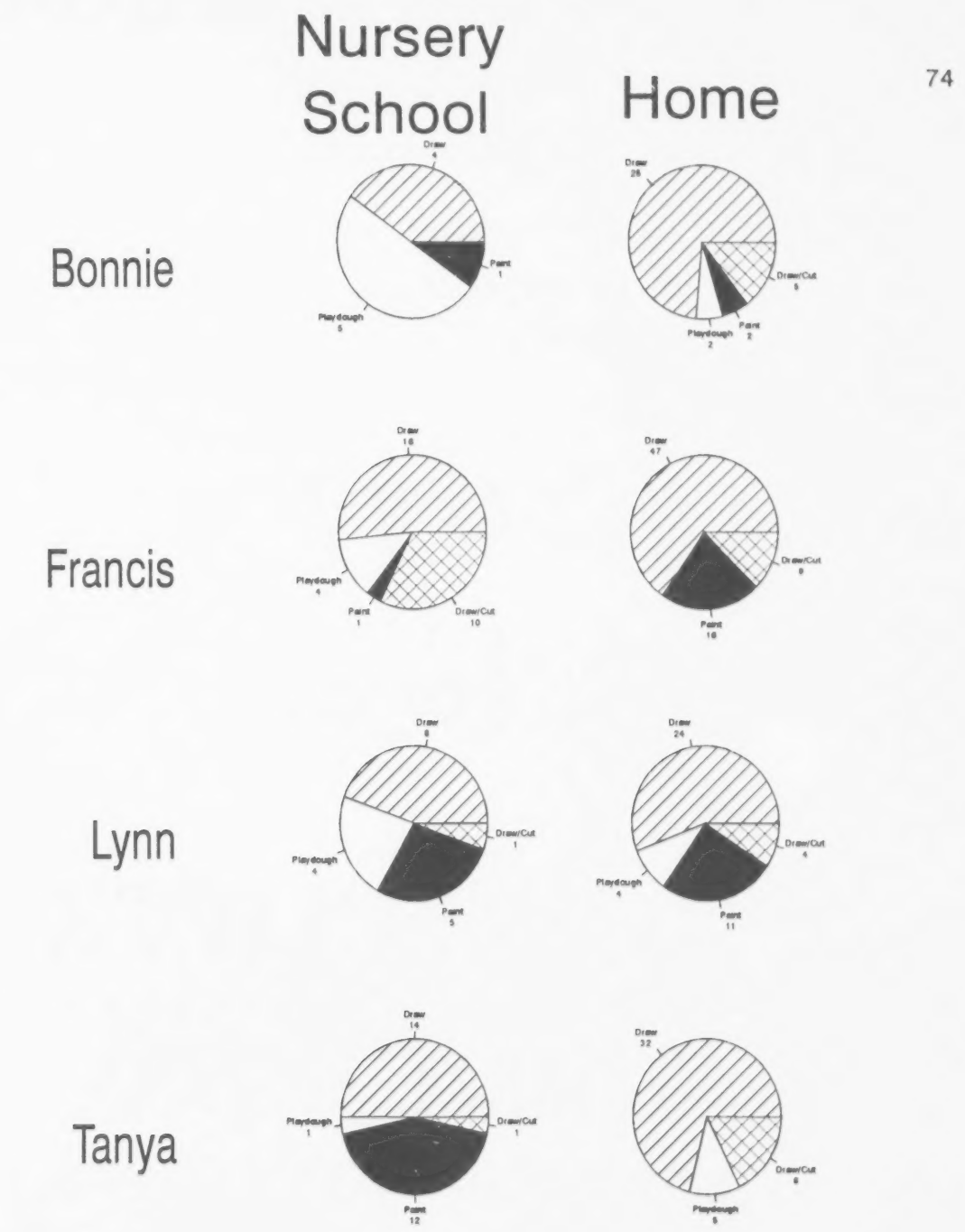

Figure 10. Types of art events done by girls.

Summary

The most dramatic difference between the nursery school programs was seen to be the group sizes. Moonbeams Nursery School enrolled 24 children in their program, while Westland Nursery School enrolled 9. In the descriptions above, the programs appear to be remarkably similar which, in many respects, they were. However, each program reflected the individuality brought to it by the respective teachers. Both programs "hummed" with happy, playing children who freely involved themselves with the program materials and toys during the free play periods.

All the families in the study were two-parent families in which the father worked. All had more than one child and less than four children. In the opinion of the researcher, these were middle and upper middle class families who actively sought and provided experiences which they judged to be enjoyable and beneficial for their children's development.

Children in this study did art at nursery school as a freely chosen activity. They used a wide variety of approaches using art media, although only painting and drawing are represented in the samples of (Figures) art provided here. Of the 379 documented art events children did during the study, 248 were done in the homes and 131 at the nursery school. Figures 9 and 10, pp. 73 and 74, indicate the frequency of involvement of the children in the main types of art events. These figures also show a greater level of involvement in art events for girls (281 events) than for boys (98 events).

These descriptions help to place the children within the settings in which the study was conducted. Observations of children doing art within the settings, provided the researcher with insights into the impact of context.

Chapter 5

Interpretations of Context

Introduction

In an examination of the context which frames the art event for the child, it is important to uncover the meanings which are shared through lived experience because it is these meanings which impact on the child's art activity. In this study, information from teachers, mothers and children was examined using an ethnographic approach to uncover the ways in which these participants made sense of children's art making activities.

Young children who engage in art activity bring their lived experience into the realm of social interaction through their involvement with media and the reactions they receive from others. The art event forms a means for children to communicate with reality as they have lived it. Children who freely initiate an art event can be seen to possess an impulse to engage themselves in this activity. The generative quality of this impulse draws our attention to the inner life of children and the intent which is brought to the art event. The focus taken in this research places children at the centre of the art event they generate. By separately examining the context which frames the art event for the child, the child's experience of intention in doing art can be addressed.

Much of our shared knowledge about doing art is taken for granted to such an extent that it becomes difficult to view doing art as a generative and personal activity

of each person. Adults may doodle on a paper during a lapse in a telephone conversation or while they are "on hold". Adults engage themselves while they hold an empty styrofoam cup by picking a pattern on its surface with their fingernails and teeth, or drawing on it during a dull moment. Adults create using food, as part of their every day lives. Yet most adults will assert that they don't do art. Because an art event provides a means by which lived experience can be communicated, it is then subject to the reactions of others and becomes a forum for social interaction. Adults usually throw their doodle away, dispose of their styrofoam cups and eat the food they have created before it draws our attention to their inner lives. Perhaps these adult behaviours represent a residual impulse to make an impression on our environment.

In this study, characteristics of the experience of doing art are represented as a taxonomy of the art event which evolved from the researcher's analyses of the research data. Context was seen by the researcher to frame the art event in ways which involved external factors such as space, materials, people, resources and outer (or clock) time. The child, as originator of the art event, acted in relation to contextual factors when doing art. Internal characteristics of the child could be understood or inferred from conversation with the child, mother and teacher. These included aspects of knowledge, experience, intention, interest and inner time which were embodied in the child. The following taxonomy was developed by the researcher as a way to organize discussion of the data.

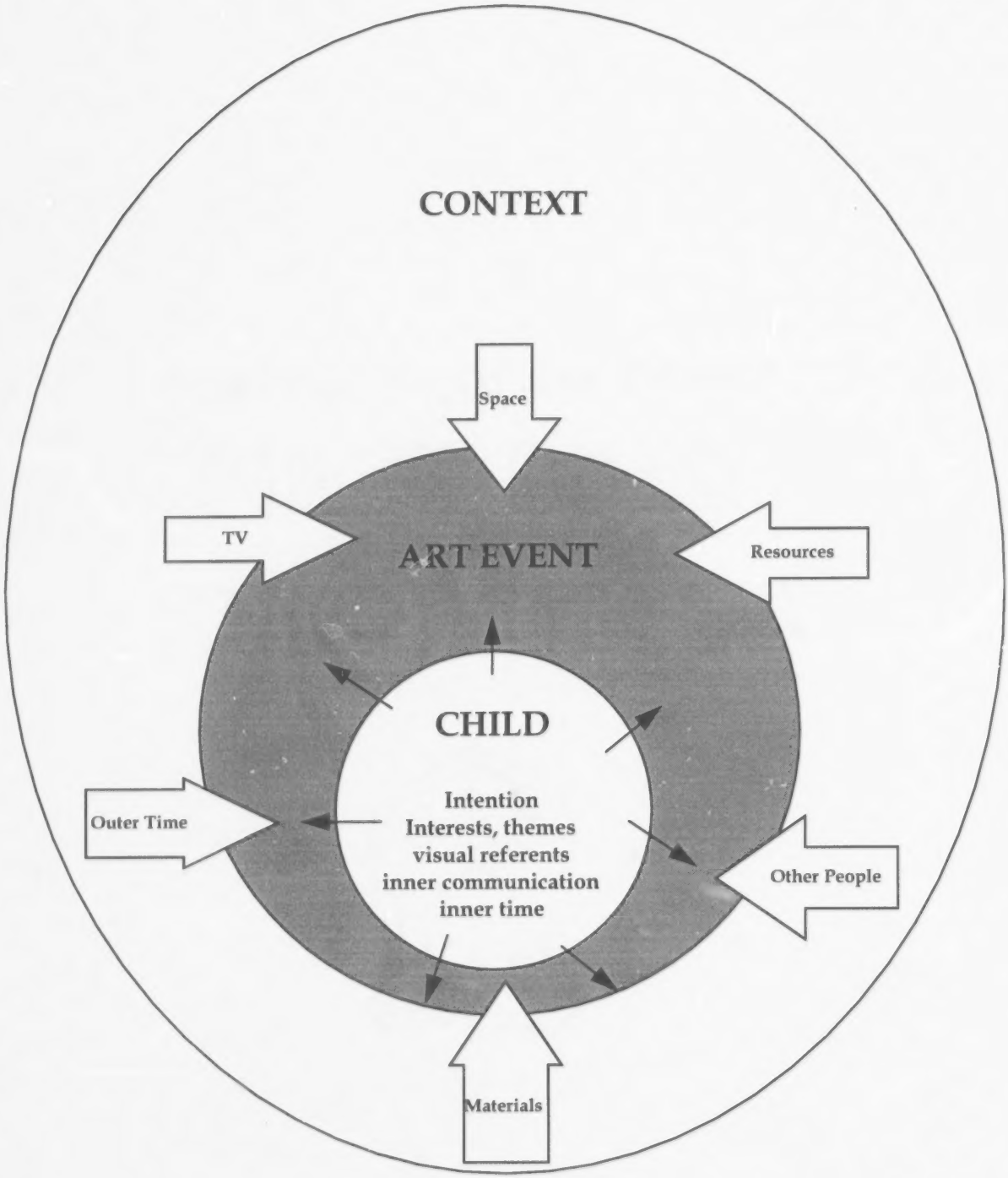

Figure 11: Characteristics of the Art Event

This taxonomy highlights the characteristics of the art event in relation to the child who originated the event. In Figure 11 (see p. 79), the child is seen as central to the art event in terms of the interest, intention, inner time and visual referents used to generate and sustain the event. The inner life of the child, as derived from his past lived experience, is reflected through these characteristics. The child's art event is done in relation to, and in concert with, external elements such as space, other people, materials, outer time and resources. It is these characteristics which frame the art event for the child, impinging on the realization of the child's intention to do art.

In further analyses of the research data, the taxonomy of a single art event was found to inadequately reflect the dimensions of the child's lived experience in relation to the current experience of the art event. Analyses of the data indicated to the researcher that the child's lived experience presented a discrete category for art events done over the period of the study. A framework was developed by the researcher to explain the nature of the child's past lived experience in relation to the child's experience of the discrete art event. This taxonomy offers a way to organize discussion of the data and provides an outline for the rest of this chapter.

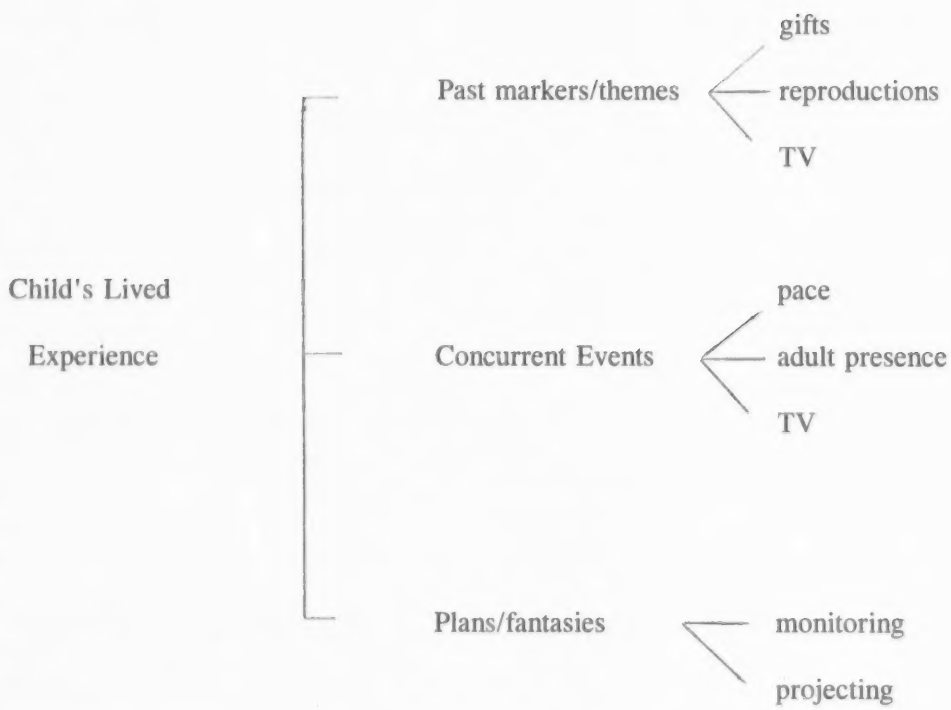

Figure 12. Lived experience taxonomy.

The taxonomy above highlights the categories most predominant in the data which were attributed by the mothers, teachers and children, to the lived experience of children in the study. These categories will be discussed in the following sections.

Categories of Events in Lived Experience

In this study, children's art events were seen to be linked to their past lived experiences in two main ways: through past markers and through themes.

In their art events, children often referred to a single past lived experience and when this occurred, it was termed a past marker. Analysis of the data showed that past markers were linked to experiences of giving, reproducing, watching TV and learning methods for using media.

Children also did art based on broad interest themes which they had developed in their homes. In this study children were found to do art on a theme when they expressed through their art, a continuing focus on a topic of special interest to them. Mothers were aware of their children's art themes and passed this knowledge to nursery school teachers during informal discussions about the children. Nursery school teachers used this knowledge, at times, to select art materials which would attract specific children to the art areas at nursery school.

When children in the study did art at home or nursery school, they sometimes responded to events which were occurring around them. At these times, concurrent events formed a context for the art events undertaken by the children. Concurrent events were seen to distract children during their art events thereby affecting the pace at which children did art.

Children in the study explored possibilities through the art they did. They planned art events for themselves, monitored their own actions while doing art and

used art events to explore future events. In these three ways children demonstrated their plans and explored fantasies through doing art.

In this study adult presence was described in terms of two main roles which teachers and mothers stated they undertook in relation to children's art events. These roles were: the provider role and the responder role. Fathers were not seen to perform providing and responding roles with regard to their children's art work. However, it appeared that commonalities existed between mothers and teachers as they fulfilled these roles. Both offered art materials to children and allowed art to be a freely chosen activity. Both encouraged children to do art and expected them to respond. Mothers and teachers talked to children about art events, responding positively to the outcomes children produced. There were, however, differences in the providing and responding roles which mothers and teachers identified and demonstrated. These differences are outlined in the matrix below (Figure 13, p. 84).

	PROVIDING	RESPONDING
Teachers	• child comfort/safety • adult presence • social environment	• standardized • rule-based • help on request • interested
Mothers	• experiences for art events • TV/movies • help and teach • adult art/artists models	• child-focussed • discussion-based • appreciation/display of art • centered in shared past experiences

Figure 13. Adult Role Matrix.

Mothers and teachers provided information indicated differences in their roles of providing and responding.

The Adult Role Matrix summarizes the differences in providing and responding roles undertaken by the teachers and mothers in the study. Children in the study could be seen to experience different aspects of context as they did art in the presence of a teacher or their mother.

As adults, in our regard of the categories: Past Markers/themes, Concurrent Events and Plans/fantasies it is important to be diligent in keeping in mind their relationship to the child's lived experience. It is the child who is considered to be at the center of experience (see Figure 11, p. 79), not the adult reader, the teacher or the mother. The voices of mothers and teachers can be heard as they become part of the context for children's art events (see Figure 11, p. 79).

What Aspects of Context do Mothers Consider Significant for Their Children Doing Art?

Mothers as Significant to the Context of Children's Art Events

Mothers saw themselves as important to the context in which their children did art. They described several ways in which they supported their children to do art, while at the same time, acknowledging children's art events as a domain of children and not adults. Mothers expected creativity of their children and voiced this expectation clearly to them. In the study, mothers were asked why they offered art materials to their children to which they provided the following responses:

- He is exposed to different things, so he gets a little better at being creative. Just so he can use his imagination and grow.
- It's good for kids because they are exposed to opportunity. Opportunity to create and express themselves.
- They draw out their experiences. Art is there for them in the scheme of things.
- Creativity creates quiet. Just the fun of it more than anything.
- To occupy them and to keep them going. I'm not sure whether they're creating. They learn hand dexterity. It gives them choices because art is free form.
- Well, for one thing, I am interested in arts and crafts and I think it would be nice if my daughter was interested too - or my son for that matter. And also, to keep them busy. Lynn's always interested in it so you want to encourage something like that, I think.
- I just think it's fun. Offering as many experiences as possible and she has learned that it gets her some attention. Its an outlet when she's feeling out of sorts. She knows she's good at it and is confident in her art work.
- For entertainment. To express herself. For their own enjoyment. For mom's enjoyment - it gets the kids out of mom's hair.

From these explanations, it can be seen that mothers perceive positive elements of children's art events both for themselves and for their children. When their children do art, mothers have quiet time while children are occupied and "keep on going" at the art events. Mothers are happy to have children who enjoy doing art, after which they can give positive attention to children for an activity they consider to be a shared interest. Children's expression of themselves through art events allows mothers to gain insights into their children's development.

In this study mothers, with the help of their children, described many steps their children took when doing art at home (see Appendix A, pp. 152-176). The following example illustrates the detail with which they described this process. Generally there was little variation in these descriptions across families, with the greatest differences occurring in the role of the mother to guide and evaluate the child's art experiences. This is Frances and her mother describing how Frances does art at home (Frances' comments are in quotation marks):

1. Watch TV or movies. Look at books, stories, cards, paintings and get ideas from EVERYWHERE.

2. Think about who/what to draw, colour, paint, "make".
   Think about what to use - stickers, markers, crayons, paint.

3. Decide what to use. Ask if she can paint. She has to change if the choice of painting isn't possible.
   She decides to do it.

4. Does it!!
   "My brother gets in the way. He scrunches the paper and I have to start over again".
   "Sometimes I let him (brother) colour with me".
   "Sometimes he is taken out of the room".
   "I yell for mom to help get him (brother) out of the way".

5. "I went to show mom and dad".

6. Sometimes we give the picture away.
   "I put the picture on the bulletin board in the playroom".
   Mom's personal favourites get filed away in a cupboard.
   Other crafts are eventually discarded.

7. Tidy up. "Sometimes I tidy up."

Mothers were aware that art ideas which came from the children were more important to the children than suggestions mothers might make for art activities.

Ted's mother described one example, "He won't draw on placemats in restaurants. We take our turns drawing on the Red Robin placemats - you do this and I'll do that. But he doesn't". Bonnie's mother noted, "Last night Bonnie walked around the house saying, "I'm bored, bored". I said, "Well, why don't you do some art?". But she didn't want to".

Mothers in the study suggested art as a possible activity and respected their children's responses.

Mothers noted that their children obtained ideas for their art events from past experiences which were of importance to the child. Bonnie's mother mentioned that Bonnie had changed the look of the houses she drew since moving to a 2-storey home. As she looked at the picture her daughter had drawn she noted, "Its really made me realize that they draw out their experiences - that their experiences affect them. About her role in relation to Bonnie's art events, Bonnie's mother advised, "You just accept that they are doing what they do".

Mothers participating in the study expected their children to benefit from doing art in many ways. They expected art to be an enjoyable experience for children which led to creative growth, development of hand dexterity, improved self-expression, and heightened confidence. Art was viewed as an opportunity, resource, experience and entertainment which led to creativity on the part of children in the study. Mothers described the context for their children's art based on these criteria. They also described the context in relation to family life and the experiences they

shared with their children. The roles mothers described as important aspects of context for their children's art events are explained in the following sections.

Mothers See Themselves as Providers

Mothers saw themselves as responsive to their children's needs for art materials and to children's urges to do art. They bought art materials and made them available in the homes. They allowed their children to use materials which were not strictly designated for art purposes, such as boxes, leaves and sticks. Mothers set out art materials when their children requested them and tidied them after children were finished their art events. Children needed to negotiate with their mothers over the use of materials which were messy and which required a great deal of tidying, such as paint and playdough. At times, mothers discussed with their children the purchase of new or replacement art materials and together planned the use of materials which required supervision. One mother filled her son's Christmas stocking with art supplies such as playdough with glitter, train-shaped crayons and crayons shaped like tools.

Mothers saw themselves as supporters of their children's art events through the provision of appropriate art materials to meet their children's creative urges.

In the homes mothers provided resources for their children's art events. One such resource was television. Mothers reported that their children's art events were influenced by television programs and movies seen on television. All children in the study did art which was related in topic or media to television experiences. Ted's

mother noted, "If Mr. Dressup uses an art material, Ted wants to use that material". Frances' mother observed, "She is inspired a lot, I think, by television. If she sees something on TV, she wants to draw it". Television was seen by the mothers as a child experience which provided a resource for children who did art.

Mothers were aware that the special events they offered provided a context for children's art. Mothers described the influence special events had on the art their children did. When Frances' mother bought a birthday card, Frances wanted to make her own, and tried to copy the commercial one. Later she decided to design her own. Lynn's mother described the cat's birthday party she held with her children. She drew cat faces on balloons and decorated the eating area. She made a cake for the cat, which Lynn decorated with cat treats. Tanya's mother described her attempt to get Tanya to draw a picture for her sister who was sick. Tanya refused, but later, at nursery school drew the picture. Hank's mother described a recent holiday in Jasper, where they had observed animal tracks and had spotted wild animals. She was sure Hank's interest in making tracks in the playdough at nursery school was related to this special family event.

Mothers considered special events to be those experiences which were special to the child but may or may not be considered special by adults. For example, Bonnie's mother took her to the zoo where her brother rode the camel. Bonnie returned home and drew a picture of this event which was one of the many things they had done that day.

Mothers as Important Responders to Children's Events

Mothers viewed the role of responding to children's expressive impulses as a mother's rather than a father's role. As one mother noted, "Art is with mom; yard work or running around is with dad".

When children wanted to do art, they collected art materials, asking for supplies which required parental permission. Mothers responded to their children's requests by agreeing, offering alternate suggestions or refusing. Children responded poorly to the refusal of their requests to do art. For instance, when Tanya's mother was describing the opportunities her daughter had to use playdough at home, she said, "There were a couple of times when they played with the playdough". Tanya interrupted, "Mom. There were a couple of times when I never played with the playdough". These were times when Tanya had requested the playdough but had been refused, her mother explained.

Mothers sought to substitute time frames and art materials when suggesting alternatives to their children's demands to do art. Painting and playdough activities which were considered to be messy, could be postponed to a later time when a sibling might be asleep or when a specific art area such as the kitchen table was available. Mothers suggested that children look for their own art supplies, and if something could not be found, they could substitute another art material. When children asked to do an art activity which involved a high degree of mothers' support, discussions ensued over the timing and use of art materials for the activity. For example, when the researcher visited Frances' home, Frances and her mother were asked to list the

art supplies available in the home. Frances ran upstairs to get a set of face paints and book which she had received as a present but never used. Her mother directed Frances to look at the book. When Frances had finished, her mother suggested, "We should go for a picnic later. We'll take the face painting and we can paint your face too. Frances (looking at the pictures of painted faces in the book) added, "Maybe we can paint my head. I'm going to look at those (pictures) again". When Frances had finished looking at the book, she discussed with her mother when the picnic might occur and who would attend.

Discussions about doing art involved rules for the use of art materials in the home. Frances who did the greatest number of art events at home of all children studied, needed to follow rules, her mother explained, "She has to ask if she can paint because she needs water. If it's just before lunch, it's not possible for her to paint (on the table), so she can't paint then. She can't use markers in bed. She has to use crayons or pencil (there). Everything is available to her other than liquid glue - its up high so she has to ask for that and paint is available to get at but she has to ask for the water because of O (younger brother). She does it (painting) when he's sleeping".

The samples of art events and mothers' journal notations indicate that mothers often responded positively to their children's urges to do art by assisting with art materials and time constraints. Mothers also assisted their children by helping them master skills such as cutting, using scissors. Mothers offered help when children asked for it, appeared frustrated, or were deemed to need the assistance. Mothers

watched their children do art events, for the most part accepting the ideas and approaches their children demonstrated.

Mothers in the study saw themselves as the most important responders to their children's art outcomes. Lynn's mother noted, "She always shows her art to me. I'm her best friend. I'll appreciate it and I'm available". Mothers responded to the art their children did by making appreciative comments and by asking questions. When mothers were asked why they thought their children consistently showed them their art, mothers said:

> Because it (art) is special to him.
>
> She shows it for praise. She wants someone to say something positive about her art.
>
> She wants approval and attention.
>
> Maybe I'll appreciate it more than her dad would,just because I make things myself.
>
> He feels reward for his efforts and that means a lot to him.
>
> He likes praise.
>
> I think it would probably be mostly for attention.
>
> Mainly, she likes praise and she's proud of what she does and she likes you to be interested.

These responses indicate that mothers responded to their children rather than only to the art they did. Mothers viewed themselves as important responders to their children's needs for feedback, attention and appreciation.

Children in the study did art using supplies provided by the mothers, however they also did art with various household materials and toys. Mothers in the study were asked to broaden their definition of art to include art events using media children had found or adapted. The photographs mothers took in the homes illustrated the extent to which mothers observed their children's art events during the study and indicated a wider definition of art than the researcher had realized. Ted's mother took pictures of the patterns he drew in the pile of the rug, using his toy tractor; Tanya begged her mother to take a picture of a Christmas tree she had constructed using Duplo; and Norman's mother took pictures of his toy cars lined up in a pattern. Mothers asked if the study could be widened to include toys and materials their children often used for creating, such as sand, Lego and Brio train tracks. (These were not included in the study.) Mothers saw their children using found materials such as boxes, egg crates, leaves and sticks as art media and noted art events using these materials in their journals. (These were not included in the study.) For mothers, the context in which they observed children doing art involved a wide selection of art supplies as well as found materials and toys which were adapted by the children for the purpose of artistic expression. Mothers responded to children's creative activities and did not limit their observations to typical art media.

All mothers in the study made evaluative statements when they looked at their children's art. Mothers expected the art their children did to be understandable and asked questions of their children to elicit explanations of the art. Children in the study did art in a context in which their mothers expected to see progressive

development of both skill and creative expression. Each mother asked her child to state a favourite colour. Children were expected to know their colours and to have selected a favourite one. Mothers whose children did not meet these expectations were viewed as "not artisty". Mothers made comments about their children's development of art ability such as:

> I don't know if its characteristic of this age but she likes to copy a lot.
>
> Its interesting how her drawing has progressed over the year.
>
> You can see it's related to something because you can see....
>
> He seems quite comfortable with geometric shapes....He learned his shapes very early, I remember.
>
> He doesn't know the numbers but he does the dot-to-dots. He's making roads.
>
> I think that's the first baby she drew (looking at drawing).
>
> Its interesting how her drawing has progressed over the year. I could show you pictures of faces she drew at the beginning of the year and they didn't have a smile. It just went straight across the face. And now they are curved and they have noses and eyelashes and hair and a few more things.

Children in the study did art in a context of expectation and evaluation based on their mother's understanding of the art event and the previously demonstrated abilities of the child.

Mothers responded to the art children did by displaying it on the fridge or bulletin board. They also sent art to relatives and used it as gifts or gift wrap. In each home, art was displayed in a prominent place to be viewed by family members and friends.

Mothers were usually in charge of the display of children's art in the homes. Mothers also saved some art their children did. Mothers were dismayed at the amount of art their children produced. Bonnie's mother described, "I keep a selection of it (art) but because of the quantity, I can't keep them all. I keep a collection, particularly ones of interest (to me). I write on the back and put them in a box. I just put them away. I hate to throw any out. I tend to keep them and keep them until I make myself throw them out".

Mothers' Knowledge of Themes

Each mother made categorical statements about specific subjects which were of ongoing interest to their children and about which their children did art events. Each child had a personal theme which became the foundation for topics of art events done before and during the study. Mothers were accepting of these themes in their children and reported them in matter-of-fact ways:

Child's Theme	**Child**	**Mothers Comments**
Family	Tanya's Mom:	She draws a lot of people. That really seems to be her main focus. The family thing.
Giving	Frances' Mom:	If we're going out to visit or others are coming over, Frances draws a picture for them, including a heart and herself and saying (printing) "Love Frances". Always
Hockey	Karl's Mom:	Yesterday he was writing in the AIR all the hockey numbers; you know, for the different players.

Family	Lynn's Mom:	She makes her brother take her pictures.
Moving Closer to Dad	Bonnie's Mom:	It really made me realize that they draw out their experiences - that their experiences affect them.
Farming	Ted's Mom:	He has that Brio train set - the wooden one and you make a new track every time and you design it and that, to me, is a work of art. He's done that and he plays with that all the time.
Living Things	Norman's Mom:	They (grandparents) live on an acreage and its a different environment out there. The bugs are out there and they have bunnies and things like that. So a lot of it (art) comes from that.
Immediate Past Experiences	Hank's Mom:	Its very personal (his art). He doesn't get full pleasure out of it until he's shared it with someone else. Let's put it this way. Some people can be happy with just finishing it but that's not his style.

Mothers talked about themes as ongoing interests of the children, and provided toys, books and experiences related to themes. They commented on the art their children did as it related to themes; however, mothers did not expect all art to relate to a single theme.

Mothers passed information about their children's themes to the nursery school teachers during informal conversations at nursery school.

Siblings as Important Aspects of Context

Mothers in the study reported that as their children did art, they responded to their siblings. They did this in two main ways. First, children did art when a sibling

initiated it. This was especially true for children with siblings who were older. When Bonnie's older brother did his homework, Bonnie sat with him and drew pictures. When Hank's brother painted, so did Hank. For children with younger siblings, such as Lynn, art was done to give away to her brother. Lynn planned to do 100 posters for her brother's room. She painted him a picture of snakes because he liked snakes. Mothers saw siblings as influential in getting art events started.

Second, mothers reported that siblings influenced children as they did art. Siblings exerted control over the art children did at home. Mothers noted that older siblings tended to "squash" ideas and make their younger brothers and sisters conform to their plans for art events. Hank's mother explained as she looked at a painting Hank had done at the time his brother was painting, "And no doubt, I wouldn't be surprised if that's carpet (in the painting) because B (older brother) told him it looked like a carpet, although I asked B, and B said he wasn't paying attention". Mothers reported that younger siblings interferred in children's art events at times causing children to give in to the siblings' demands for involvement. When Norman began to cut out pictures from a newspaper flier, his brother demanded a ball. Norman responded by cutting out a ball for him, while saying, "I give him the ba ball because he is a ba ball guy. I'm cutting the whole picture out. (to the 17 month old brother) I'll cut the whole picture out for you. The whole thing. You are a dog boy, W (brother) You'll get a dog". (Norman continued to cut out pictures). Mothers reported sibling involvement in art events as something to be expected and not

completely within parental jurisdiction or control. Frances' mother questioned her daughter:

Mom	Sometimes you have to colour with Owen (18 month brother) don't you?
Frances	And Owen - well, he starts to colour on my paper and his paper.
Mom	Do you let him?
Frances	A little.
Mom	Sometimes you do.

Mothers reported that siblings were important people in the lived experience of the children studied. Experience with siblings involved doing art events for them and with them.

In summary, mothers provided definitions of creativity and stated that there were specific benefits for their children to develop in this way. Mothers saw themselves as important providers of art materials in the homes. They also viewed themselves as responders to their children's urges to do art, and described this role in terms of their discussions regarding time and materials, setting of rules for using materials, responding to the art outcomes and displaying and saving art. Mothers provided special events in the children's lives which were seen to stimulate art events in the children.

Siblings were seen by mothers as important elements of context for children's art because they initiated art events and exerted control over them.

Resources which mothers reported to be influential aspects of context in which children did art were television, found materials and special events.

What Aspects of Context Do Nursery School Teachers Offer as Significant For Children Doing Art?

Teacher Perspectives About Art at Nursery School

The two nursery school teachers involved in this research, Susan and Mary, were asked to explain their definitions of art in relation to craft. This was done in order to understand these activities in relation to each program and teacher.

Susan, the teacher at Westland Nursery School, defined the focus of art for young children as a process, whereas the focus in a craft activity as a product. She noted, "We can all make a million octopi and each one will look totally different from the other and I think that's art. But if I had an example (for the children) and I said (to them), 'This is what you do first, and this is what you do second', then I think that becomes a craft". Susan observed that parents tended to call everything their children did with media "craft" and that she called one of her program segments "craft time" even though she often offered art activities at that time. When asked about the characteristics of craft, Susan noted, "very focussed, very structured, very un-preschool class. Uncreative. It think it can be very demeaning to the person working

on it because a spider doesn't really have to look the same as everyone else's". Susan felt that the realm of children's art was "unlimited as far as mediums go. And the same with ideas". Susan summarized, "I think art is unlimited".

Susan usually offered art experiences based on her program theme for the month, during what the parents and the schedule referred to as "craft time". At Westland Nursery School, completed craft work from each class was neatly displayed on separate sections of the walls by the parents as they contributed their "duty days" for this cooperative program.

At Moonbeams Nursery School, Mary would call an activity art if "a child (is) using their own creative ideas of putting thoughts and ideas in their heads down onto paper using different materials, whether it is painting, drawing, cutting - its creating something". In Mary's terms, "Craft is a particular project. I guess I would term a craft as a project that the teacher decides she would like to present to the children which centers around a particular theme that we are talking about or using material specifically to her the children to try different mediums". Mary viewed craft as an "intentional learning experience" offered by adults.

At Moonbeams Nursery School, children did a daily craft activity related to the theme of the month. Some finished craft work was attractively displayed on the walls of the nursery school but usually, the craft was sent home with the children at the end of each session. Mary also displayed children's art which children had given to her or contributed for the decor of the playroom.

Teachers See Themselves as Providers

Both nursery school teachers described their role in encouraging children to do art in terms of the ways they offered and displayed an interesting variety of art materials and tools to the children. Susan explained, "they'll try anything if it looks appealing to them". Mary observed, "I still think the materials all need to be out there, even though they are not widely used. It offers a choice of doing things."

These teachers saw their role in providing a context for children's art events as an ongoing, thoughtful plan which had general as well as child-specific aspects. Mary explained her plan for displaying specific art materials such as glue sticks, "I'll leave them out a long time though, they have been out the last two months. I'll put them out for a month, put them away for a month, put them back (out), etc". Susan described her approach, "We've done so much now over the year that I try not to repeat things and if it looks attractive, then they'll try it. If not (done this way) they don't have time for it (art) any more". Both teachers planned to attract children to do art, using the art materials and tools.

In terms of the child-specific provisions which these teachers made for art, Susan described her approach to providing a "safe" context for Ted:

> "Later on, I discovered that if I put a construction something (construction set) on the table, Ted would come and try because it was safe for him. And then I slowly introduced other things like painting and other stuff and then he would try - he wouldn't be so apprehensive. ... And then later, I would combine sculpture with painting to introduce him to painting and he would be OK with that. And then once he was good with painting, I would combine painting with another thing and then he was OK with that. Now he'll do just about anything but at first he wouldn't".

Susan usually offered two activities at a long table. On one end of the table she offered either a puzzle, science activity, table toy, or cars and trucks; and on the other end, an art activity. She found that children who did one activity, often chose to try the other. She planned the daily table arrangements with specific children in mind. Other art materials were available from a shelf near the art table.

Mary explained her approach to keep children like Frances attracted to the art area:

> "I think she gets bored coming here if she has used the (art) material and seeing what she can do with things. And if there is nothing new out (on the art shelf) until the end of the month, then nothing will stimulate her to come back - unless something new is put out and then she is usually joining me on the spot, wanting to give it a try".

At the beginning of each nursery school session, the art table in Mary's program was clear of materials. Art materials were available to the children from a shelf nearby. She explained, "Sometimes I will start with the scissors and that in the middle but I don't do that regularly". Mary introduced new art materials to the children during the morning circle time, then placed them on the art shelf for children to access. Mary remarked, "They choose what they want to do".

These nursery school teachers described their role in encouraging children to do art through the ways they offered and displayed an interesting variety of art materials. They felt the art areas needed to be attractive and appealing to children with materials displayed in an orderly manner. Both teachers invited all children to try art. They provided a context for art in which materials were freely available to children. These teachers offered art materials to children with the expectation that

children would want to do art. Children did not use found materials for art done in nursery school settings.

Teachers as Responders

Each nursery school teacher was asked to describe the sequence of children doing art in the nursery school programs. They offered the following descriptions:

	Susan	Mary
1.	the thoughts or inspirations of the child	the offering of art activities by the teacher
2.	a work area for children that is eye-catching	inform the kids of new art materials
3.	working with a medium that is comfortable or "safe" for that person	children choosing materials, asking for glue or for help to put on paint shirts
4.	art-making as a social experience	making art, asking for help
5.	the end. Wanting to show it off or hide it, depending on self-esteem and how they feel about what they do	interaction with others to exchange ideas
6.		decide when they are finished. Sometimes show the teacher. Put art away or give it away

The context for children doing art in these nursery schools was illustrated by the framework teachers used to explain the sequence for art events in each program. The similarities and differences between teachers' responses are explored in the

following sections. First, teachers' explanations of context for children who did art at nursery school is described in terms of children's responses and urges to do art. Second, teachers' focus on the art events of children is explored and, last, teachers' response to art outcomes is described.

Susan felt that she needed to respond to children's needs for a safe environment in which to do art and that this was a prerequisite for them becoming involved in art events at nursery school. When asked what she thought caused children not to do art, she responded, "Negative comments from adults. Doing it (art) one time and having somebody saying, 'Well, what is that? I don't know what that is. That's not very good'. Negative comments from adults. I think that's the number one reason". Susan wanted to offer a context for art in which children in her program felt safe enough to do art. This was Susan's second year of nursery school teaching. She explained that she wanted children to approach art areas without asking the teacher, "Do I have to?".

Both teachers saw art events as developmental opportunities for children to gain skills through doing art when they desired to do so. She noted, "I think a lot of it is age-related and they feel comfortable in the program too. ...that's the idea of having that hour (of free play time), so they can play for that long a time and so they feel more comfortable in the program". Mary was concerned that children's levels of comfort allowed them to play freely in her program, thus providing them with opportunities to use the art materials she had provided.

Mary offered a context in which she responded to children's developmental needs as she observed them over the five years she had been a nursery school teacher. She described how this worked, "I find the kids will go through different stages and they'll trace and trace and some will do a haphazard job and all of a sudden, they are amazed that they are able to make the picture. But as soon as they do that, then they go on". Mary saw that responding to children's developmental needs as a reason to provide art activities in her program. "Perhaps it's the age of mastering the skills," she pondered.

Susan responded to children's likes when setting out her art areas in the playroom. "Lynn likes order. Ted likes colours. Hank likes space - enough room to work", she listed.

Both teachers felt children were making something as they did art. Susan felt that children did art based on inspiration or thought, while Mary said that children did art based on materials at hand or a whim of the child. Susan and Mary described differently the roles they undertook in providing a context in which children did art in their nursery schools.

Susan described her role as an observer of children as they did art. Susan often sat near children and conversed with them as she watched. She noted, "art is just process" and explained, "But I'm not trying to get an end product".

Susan wanted to encourage but not pressure the children in her program to do art. By being available to children as they did art, she was able to watch them and listen to them, thus gathering information about individual children. She offered her

observation of Ted as he did art, "Once he's working on a sculpture or building things, he describes it step-by-step. If he's building a tractor, he'll explain in basic detail all the working parts of a tractor. ... and that's really important to him and I think that helps him figure out what comes next on the different steps". Susan used her observations to help in planning her art tables for later dates in ways which would encourage children to do art as a safe activity.

Mary saw the teacher as a helper to children who did art in her program. She described this helping role as an important context for children doing art events. Mary described some ways in which the teacher provided help to children who participated in art activities in her program:

> They might need help cutting out because sometimes the scissors don't cut very well but I like them (children) to try first because cutting wool is very difficult.
>
> Now when they go to the easel, they have to ask for paper and to put their name on (it) and to help with the (paint) shirt.
>
> It's (playdough) really good for somebody who's having a problem - sitting them down and working with them. I've allowed the playdough to go across into another (play) centre because they were really doing something creative with it.

Both nursery school teachers saw the art children did in their programs as having a social context. By social, they meant the relationships children had developed with their peers. Mary and Susan observed that children influenced the art of other children and that the context for doing art at nursery school was often a social one.

Mary described, "It's a good social centre. It's another work centre where somebody will make a snake and say, 'Look at the big snake I've got', And somebody makes one and everyone marvels at it and they will start going around (doing it) together". Mary described the way one child approached the art area: "if someone she was playing with came over here, that would get her over here (to the art area)".

Mary also described the context of teacher's attention and proximity as important as children did art. "Showing me what they are doing will often stimulate other kids (to say) 'I want to do that too'", she noted. Mary saw the teacher as an important part of the context in which children did art at nursery school. "If there is nobody at the art centre, one teacher may draw there. Within minutes she's got the whole table full. And they (children) will stay there after you (the teacher) leave", Mary described. When teachers suggest that children go to the art area, it doesn't work well, Mary observed. Children seem to go where the adults are located in the playroom.

Mary and Susan saw different aspects of context as significant for children as they did art at nursery school.

Both Susan and Mary acknowledged that children ended their art activity when they felt they had finished, even though adults may not understand this part of the art event. "I don't know what makes them (children) stop when they do. They just decide that they are finished", Mary observed.

Susan noted that the children's art resulted from things that go on around them. "I see that a lot: 'This is my house, this is my mom. This is this." she related.

Susan saw children's art as purposeful self-expression. "It's not 'I felt like drawing these colours all over the place', it's something and its something they see, I think, at home".

When Mary responded to a child's art, she would say, "Oh, you did a great job of colouring. You did a great job of putting that together". As the study progressed, Mary became more interested in children telling her why they had decided to do art or use materials in the ways they did.

Both teachers responded to the art product in positive, interested ways. Both Mary and Susan sent the art home that the children did at nursery school. They stated that it would be displayed and appreciated there. The art children did at nursery school provided a link between the home and nursery school programs. This was personalized through the art events children chose to do at nursery school.

In summary, Susan and Mary stated that the most important aspect of the context in which children did art was the teacher's provision of art materials and tools. Teachers attended to this aspect of context based on two criteria:

a) the needs and interests of the group of children to do art

b) the needs and interests of specific children to do art.

Susan and Mary expected every child to choose to do art during some of the free play times.

Both teachers observed that children needed to feel comfortable in the nursery school before choosing to do art. The Nursery School needed to be a "safe" context in order for a child to choose art activity. Susan and Mary reported that as nursery

school teachers, they needed to provide encouragement and help as children requested it. Both teachers used their presence to encourage children to begin doing art. However, Mary was more aware of this tactic and used it often.

Susan and Mary felt that children needed a context in which their art products received positive responses from adults. To this end, they sent the art done at nursery school to the children's homes because they expected it would be more appreciated there. The context for art appreciation was the children's homes.

How Does Context Affect the Child Doing Art?

Past Markers

In this study, many of the children's art events were reported by adults and children to have been prompted by a specific past experience of the child. A past experience included visits to special places or people, TV programs, movies, books, special events and travel. These art events were seen to transfer experience to a form which was initiated by the child through an art event. In the current study, art events which are representations relating to a specific past experience of the child are termed past markers.

Children's descriptions of their past experiences were clarified by the mothers' recollections. Mothers' recollections and descriptions were corrected and revised by the children. Tanya's account of her idea to draw her mother in four different dresses indicates a relationship between the art event and a past experience:

Tanya	This is the time like you modelling.
Mom	Modelling? What do you mean - modelling?
Tanya	Yeah. Like changing into the different clothes and stuff.
Mom	Who's changing the different clothes?
Tanya	You are. These are pictures of you and clothes. That's a little short dress; that's a long dress and that's a little one. And this is kind of long.
Mom	I see.
Tanya	At the bank. When we got home from the bank.
Mom	I know that. But where did you get (the idea)? Mommy does that but what else does Mommy do? What would make you draw Mommy changing clothes, though? Unless that was when Mommy was getting ready for work and stuff.
Tanya	Yup. Those are model clothes for you to buy and wear for you.
Mom	We were looking at shops, right. That must have been it. Because I just found out - I just started a part time job.

The references between children's past experiences and the art they did were very direct. For example, Bonnie shopped at the West Edmonton Mall with her mother in the morning, visiting the petting zoo, then drew a picture of the mall with "animals in cages" in the afternoon. Each child in the study represented family figures in some of their art events. Children interpreted these drawings and paintings by naming the person represented, then elaborating by describing the visual mark they had made which separated the identity of that drawing from other drawings. Some

children interpreted family drawings by acting out the activity the person in the drawing was engaged in at the time the art depicted, although action was not represented to adults who looked at this art. Tanya danced and sang as she described her picture of her dad dancing with her baby brother. Other children, such as Hank, described the action they intended, "This is dad, mom, B (brother) and me going for a walk with our two dogs. This smoke from the chimney is from the fire in the fireplace. Its winter and we'll want to warm up. We'll have hot chocolate inside. The green and orange sticks are trees".

Children's art events could be identified as past markers when children acted out or described the actions undertaken by the figures in their art. Art done in the home was much easier to reference than art done in the nursery school because children spoke more freely of their ideas to their mothers and mothers questioned their children about the art they did.

The following information shows the art events done at home which were referenced to a specific past experience:

Child	Past markers	Total home art events	% of Markers to total home events
Frances	25	72	34.7
Bonnie	18	34	52.9
Hank	1	6	16.7
Karl	2	8	25.0
Lynn	14	43	32.4
Norman	16	30	53.3
Tanya	22	45	48.9
Ted	3	10	33.3

Through the art children did, which was displayed and saved in each home, children were able to mark an experience and retain it over time.

Television.

One way children were seen to mark an experience was through art events involving television. Children were very clear in their descriptions of television programs and movies which had prompted them to do art. Frances' mother commented, "I never thought we'd watch that much TV but there are a lot of good quality things for children". Frances added, "That's how I got the idea of making Bambi!", pointing to her drawing. Later her mother asked Frances, "How did you decide to do Bambi and Feline? Why didn't you do Thumper? Why didn't you do

Bambi's mother?" Frances replied, "Cause. I remember when Feline growed up and Bambi growed up, there wasn't any more Mommy".

All children in the study did art which was related to a specific past television or movie experience. Karl expressed dissatisfaction with an experience which had included television and art, noting, "I looked at this show - this play show and it had a craft each day. I watched the show after. Before I was four, but then I couldn't make it (craft). So then I would have to choose my own ideas". Children in this study drew the following images they saw on television: a Grog, Mickey and Minnie Mouse, Donald and Daisy, Bambi and Feline, Little Mermaid, Sleeping Beauty, a crystal ball, Rupert and his family, Maid Marion, paper plate shakers and wrestlers. Children also drew pictures of television sets: Bonnie drew a robot on TV, and Frances drew her family room with the television in it.

Gifts.

At the time of the study, some children were freely making art to give to others, at home and in the nursery school setting. Gifts are termed past markers because they generate and regenerate a specific experience for the child who creates them.

In this study, the word "giving" is used to describe a process for doing art whereby a child gives his/her art product to another person without receiving a prompt or request to do so. Giving involves making something through doing art and planning to give it to a specific recipient. Through giving, children were able to

move their art through time, using a routine which they controlled. They could replicate a past experience of giving by following the routine:

1. make the gift

1b. wrap it up

2. give it

3. receive appreciation

Children in the study were introduced to the idea of giving by their mothers. Mothers reported that prior to the study, they had periodically asked their children to do art to send to grandparents and to give as presents or cards for special occasions.

For Frances, giving was a routine she often observed in her art events. The following illustrates the planning, determination and focus, Frances demonstrated when doing art. It also illustrates giving as a past marker which serves to bring a routinized experience into current effect:

> Frances approaches the free art area and picks up a paper strip from the art shelf. She brings it to the art table, saying in a clear, loud voice, "I need a stapler, or glue or something". No materials are on the art table. The teacher hears Frances' request and leaves to get supplies. Frances has wrapped the paper strip around a straw and is seated at an activity table, arranging Lotto pieces and waiting for glue. The teacher returns with a stapler and staples Frances' paper onto the straw as Frances directs. "There. How does that look?", she asks Frances. "Good", Frances responds. The paper is curved around the upper end of the straw and attached there. Frances returns to the art table. She asks the researcher, "How do you spell 'I love you'?". She repeats the request and the researcher spells out the words, letter by letter as Frances prints them on the paper. "There. It's done." Frances states with finality. She jumps to her feet and approaches a teacher. "Here", she says as she gives her teacher the sign, "It's for you". The teacher thanks her and Frances responds, "You're welcome" and returns to the art table.

Through making and distributing gifts, children instituted a routine of their own. Six of the eight children studied made a total of 38 gifts during the research period.

Reproductions.

All children in the study reproduced objects from their past experience and used these reproductions in their play or as a basis for interactions with other people. For example, when Lynn constructed a ladder at home, her mother reported she "climbed" her stuffed animals up and down the ladder repeatedly. Tanya drew, then cut out "Slurpee" drinks for herself and her brothers (see Figure 5, p. 59). Karl, constructed a cast for his arm which he demonstrated to the researcher, modelling and describing detailed examples for its use.

Children made and named 64 reproductions during the study: 48 at home and 16 at nursery school (see Figure 14, p. 118). A reproduction was seen to represent to the child the object it was meant to be (even if this could not be discerned by the adult who simply looked at the reproduction). Karl's reproduction of a water gun allowed him to relate and dramatize incidents which had occurred when he had used his real water gun. By using the reproduction, he could act without getting anyone wet, while replaying exciting events of his past experience:

Karl (holds up his reproduction)
I have a real one (water gun) I bought.

Me Oh, do you?

Karl This. (holds up the water gun reproduction again.) From when I shot water at Mom and J (sister). She was damp and soaked. All her clothes were wet and she was mad. (Later, Karl demonstrates how he uses the reproduction.)

Karl (Placing his fingers in the holes of the reproduction) I just put one (finger) in there. No. No. (takes it out) I just put these three (fingers) in there and then I just put that one in there (demonstrates) and then I hold it up and go PPPSHSHSHSHSHSH!!! (points the reproduction at the researcher)

Me Oh! you got me all wet!! (all laugh)

Karl Dad squirted Mom with my water gun.

Me Did your Dad see this one?

Karl Then T (boy friend) shot D (sister)

For Karl and other children who made reproductions, these art events brought to the present, past experiences which were then played out under the control of the child. Reproductions were, for the child who made them, the object he or she desired to have. All children in the study made reproductions.

Mothers and teachers seemed to disregard reproductions in their documenting of children's art. Reproductions were used by the child but not usually saved by adults because no provision was made in the homes to collect, display or save three-dimensional objects. Children valued their reproductions as they did their other art. Karl explained about his water gun: "I put it in a safe place. I don't want to forget about it. It would break if it was in there (points to the bin of art materials). I might break it too".

List of Reproductions

Child	Nursery School	Home
Frances	yo-yo easter basket rock holder unicorn hat ice cream cone brooch/bouquet a sign	"decoration for my bike" a ring a sign pizza a necklace a book "I Went For A Drive" a card
Hank	a space wrestler a white wrestler mountain goat snowman "real small snowman	
Karl	silly space ship	a cast a water gun
Lynn	person - playdough "a caterpillar snake"	paper bag rabbit cook book playdough people a newspaper pizza a ladder cards(3) spider and a fly book Maid Marion outfit egg carton structure unnamed 2 purses a house from a box 3 shakers from pie plates bubble hats in the bath doll with ribbon in her hair a grog
Norman	space ship pink rocks	bunny fan octopus shark fin 3-D glasses fish hooks
Tanya		ring skirt slurpees a sign bow for the cat a cat model
Ted		emergency phone numbers bracelet
Bonnie		mask spider house

Figure 14. Reproductions made and named by each child at home and nursery school.

Saving art products seemed important to children. Bonnie and Ted, for example, hid some of their art in their bedrooms. Frances saved art in the back of a cupboard where she had kept it from her mother.

All mothers spoke of the quantity of art their children produced as a bit of a problem. Children in the study did 248 documented art events at home during the period of the study. Mothers couldn't display and keep all the art, and throwing it away caused children to become upset. Tanya's mother observed, "Not that I mind her drawing but then we have to save everything, so what do we do with it?" All children in the study were insistent about saving their art and all mothers complained about the quantity of children's art they were expected to save.

Past experience themes.

In this study, teachers and mothers were asked to report the origins for children's ideas to do art. Children were asked by their mothers to describe their art carefully so that mothers could determine if it linked to the child's past experiences. Most mothers were puzzled to find that they could not reference all of their children's art to specific past experiences. One reason for the absence of experience links to art events was that children were found to have developed themes based upon an ongoing interest of the child which was supported by the family. Mothers accepted and encouraged their children to develop their skill and interest around a personal theme. Over time, children compiled many lived experiences which related to their theme and which formed an experiential knowledge base from which they could choose to do art.

Mothers also described their children's themes to nursery school teachers, who responded by asking more probing questions of children when they did art based on a theme.

Past experience themes were determined in this study by reviewing mother's and teacher's descriptions of each child and comparing these topics to the art events which the child had named and/or described. Children's comments about their own abilities and interests were also analyzed. Observations by the researcher provided an ongoing record of children's art events at nursery school which was used to cross-reference experiences in the homes and nursery schools. For most children in the study, the themes which became apparent were topic themes; however, Hank and Frances had themes which were social in nature. Hank often did art which he immediately used to initiate discussions with adults. Frances gave her art to others on 17 occasions.

The following information shows the number of art events each child did based on the most predominant theme for that child:

Child	Art Events Based On Past Experience Theme	Total Art Events	% of Themed Art Events to Total Art Events
Lynn	14	61	23.9
Frances	17	103	16.5
Tanya	21	73	27.8
Bonnie	9	44	20.4
Ted	4	22	18.2
Norman	11	40	27.5
Hank	12	20	60.0
Karl	3	16	18.7

Each child in the study did art events based on a past experience theme throughout the period of the study. Norman, for example, named the following in his art: 2 bunnies, octopus, doghouse, dog with turtle, shark fin, spider web, bug, 2 spiders, fish-hooks. These objects corresponded to Norman's theme: animals, insects and fish. His mother noted that Norman's grandfather lived in the country and kept rabbits and that Norman enjoyed visiting his grandfather. Norman's mother also reported that her son was fascinated with fish. Norman's favourite play activity was sand-box play. At nursery school, the topic for April was bugs, which seemed to interest Norman, who used a stick to draw a spider in the dirt at grandpa's house.

It is important to note that past experience themes were derived from art the child named. Each child did art which was not named and although unnamed art

events were included in the child's total number of art events and attributed to home or nursery school, other categorizations were not made (see Appendix A, Objects).

The steady recurrence of past experience themes in the art done by children in the study suggests that children's ideas to do art may, at times, originate from past lived experience. When lived experience is shared in a family environment, children may assume the knowledge, perceptions and feelings they have are similarly experienced by other family members, such as their mothers. They may not deem it necessary to be explicit in their art or in explanations regarding their art. For example, the researcher's eight-year-old son who is the only child in the family, recently asked his mother, "Do you know what I'm thinking?" When she assured him that his thoughts were private, he sat, pensively. She then asked, "Did you used to think I knew what you were thinking?", to which he answered seriously, "Yes, I did think that". The extent to which children believe that lived experience is shared with family members is largely unknown.

When mothers asked children about their art, children often named an object they had represented using a single noun. Sometimes, children simply repeated the noun when their mothers asked them to elaborate. Often mothers re-phrased their questions to encourage children to talk about their art. Children were the most descriptive of their art when video tapes of themselves doing art at nursery school were shown in the homes. Children in the study also described art done at home to the researcher during home visits. Nursery school teachers seemed reluctant to ask

probing questions of children who did art, and appeared satisfied when children named their art.

Although children did not overtly state their themes, they made comments about their abilities and interests which related to their past experience themes. Lynn, remarked while drawing at nursery school, "I'm an expert on people. I know how to make great people". Frances, who gave her art to others and often decorated her gifts with hearts commented, "I make good hearts. You can always tell its mine because I make good hearts". Karl, whose theme was hockey, advised that, "I know the guy whose number is 4. He's the captain of the Oilers (hockey team)". Statements such as these from the children supported the analysis which showed past experience themes for each child.

The notion of past experience influencing young children's art was also supported by comments mothers made in describing their children's artistic attributes and interests. Mothers of boys made statements such as "He's not very artsy", and "He just doesn't seem to be the type to sit down and do it (art)", whereas mothers of girls stated, "She's pretty deliberate. She usually knows what she's up to there (doing art)" and "Its interesting how her drawing has progressed over the year", and "She has a mind of her own".

In their descriptions of themselves and their children, mothers aligned themselves with their daughters and described their sons as being closer to their fathers. Mothers described sons saying, "His dad is Mr. Clean. That's where he gets it from", "He's quite the mimic of his father", and "He's really into geography. He

takes after his dad". Mothers said of their daughters, "I'm her best friend", "She's been asking me to teach her how to make round balls (using playdough). She must have seen me", and "She might think I appreciate it (daughter's art) more than dad because I make things myself". Mothers seemed relaxed and more confident of their understanding of their daughters' art events.

Boys in the study did about 1/3 the number of art events as did the girls. They offered less information about their art to their mothers than did the girls. Although the size of the sample in this study is small and may not be representative of a larger population, it suggests that there may be gender differences related to art events done in the home.

Concurrent Events

Children in this study did art in the social environments of their nursery schools and homes. While children engaged themselves in art events, they were also participants in activities, conversations and interactions occurring around them. These concurrent events were seen to affect the process by which children did art in several specific ways. First, children's steady engagement in an art event was interspersed by periods of involvement in concurrent experiences, affecting the pace at which children did art. Second, children were observed to be more sensitive to concurrent events which involved an adult. Third, there were specific occasions when children planned to do art in concert with a concurrent experience.

Pace.

Concurrent experience appeared to infrequently influence children's focus as they did art. Usually children approached the art area thoughtfully; selected materials and engaged in doing art. Their level of involvement in doing art was characterized by purposeful, silent periods of art activity such as drawing or painting, interspersed with short periods during which they watched an interaction between others, joined into a conversation occurring nearby or exchanged art materials. Following these interruptions, children returned to their art activity. Tanya demonstrated the intensity of her focus on her art as she painted at the easel. Two girls were playing "house" just behind her and one girl excitedly repeated, "My dog's going to have a baby!!" eleven consecutive times in a high-pitched, urgent voice. Tanya remained focussed on her art, painting steadily throughout the distractions.

Children in the study had established a pace for themselves while doing art which was noted by their mothers and teachers. Norman, for example, engaged himself in art activity intensely for several minutes, then stopped, looked up and appeared distracted by events occurring around him, After a minute or two, he re-focussed on his art. Norman was viewed as "not artsy" by his mother and teacher.

Lynn did art steadily, without responding to concurrent experience in ways which affected her art activity. Her teacher, Susan, explained, "She will talk about different things. Its like her mind is totally lost with what she is doing and her hands just kind of do the work while she's talking to you about what she did that weekend. And then she will say, 'See what this is?' And then the picture will be something

totally different than what she was talking about". Lynn was considered by her mother and teacher to be good at art.

Teacher presence.

Concurrent experience was observed to affect children's art done at nursery school when a teacher sat with the children and commented on what they drew. Usually, comments directed to other children were reflected in an aspect of the art done by a child in the study. When Frances sat by the teacher and drew, a child at the end of the table conversed with the teacher about the cherry tree she had drawn. The teacher commented enthusiastically about the child's drawing and immediately, Frances and another child began drawing trees and calling for the teacher's attention. Frances called hers "a cherry berry tree".

At nursery school, children often did art at a table, in the company of other children. When a teacher was present, and seated at the art table, children often required similar kinds of assistance from her. For example, if one child needed the adult to tie a bow, several children seemed to require this assistance. If a teacher sat at the table and commented on an element of one child's art, that element would often be introduced by other children into their art events. Teachers did not often sit and comment on children's art as they were doing it, however when they did, their influence was apparent.

One example of teacher influence occurred when Tanya drew at a table of children who were using felt pens on large sheets of white paper. She sat across from

the teacher and at the opposite end of the table from a girl who asked the teacher how to make the letter "d". Tanya called out "I know how to make a d" as she efficiently drew one in the sky of her partly drawn picture. The teacher acknowledged Tanya's letter "d". Later, Tanya obliterated the "d" from her picture by scribbling over it. She did not refer to it at home when she explained her picture to her mother.

When adults were in close proximity to children who were engaged in art events, they were seen to impact upon that activity at times. Sometimes children incorporated movements, creations and ideas modelled by adults into their own art processes. Hank, upon observing his teacher make a playdough person figure and name it her brother, watched as she squashed it on the table with the heel of her hand. Hank picked up the squashed form and looked at it, turned it over, placed it on the table and hit it with his fist. Hank then made a person figure while I asked the teacher about the model she had made. Hank then showed his playdough figure to the teacher, saying, "This looks like your brother". Nursery school teachers usually avoided direct modelling of art methods for children during the free play period of the program. They took on the role of helpers, facilitating children's art processes by providing assistance as required.

Mother presence.

Hank's parents attended the nursery school because it was his birthday. They had brought their video camera and were filming another child who was pretending to be a rock star, using the toy guitar, sun glasses and a hat. Hank sat at the art table

and watched for a moment. He took a styrofoam cup and began to draw on it, using a pen. He drew a guitar, saying, "I'm going to draw a guitar". He then drew a hand near the guitar, commenting, "It needs a hand", as his father continued to film the other child. Hank approached his mother and showed her the drawing, naming what he had drawn. He then showed his father.

Concurrent experience seemed to affect children who did art when adults were in close proximity and at the eye level of children. For example, as the mothers and researcher sat and chatted about the art supplies available in each home, children immediately dashed off to gather art supplies and begin to do art. Often when playdough was used in the homes, children made "food" with it, as their mothers prepared meals. In observations of children doing art at home, some mothers were seen to participate with the child in the art event. When this occurred, the children produced art expected by the mothers.

In their homes, children did playdough activities in the kitchen eating areas, often at the same time as their mothers were preparing a meal. Most of the children's playdough creations done at home were food models.

Television.

One type of concurrent experience involving adults which affected the art children did occurred when a child decided to do art based on a television experience they were having at the moment. Tanya did art based on the children's show, Picture Pages. As she watched the program, she drew the images presented on the screen.

Other children in the study described their attempts to draw from television. Karl described, "I looked at this show - this play show and it had a craft each day. I watched the show after. Before I was four. But then I couldn't make it so then I would have to choose my own ideas". It is unclear whether the children felt this art was freely a freely chosen activity or if they had responded to instructions from adults they were viewing on television. The Picture Pages program which Tanya drew, begins with a song and lyrics: "Picture Pages, Picture Pages. Run and get your Picture Pages", referring to a children's activity book which parents can buy so that their children can do the televised activities. Tanya did not have this book, so she ran to get her art supplies, then drew the entire page of activity by herself.

Television provided a concurrent experience for the art events of Karl, Tanya and Frances, who clearly described their efforts to draw as they watched television programs.

These types of concurrent events are noted because they indicate that children can organize their art processes in concert with concurrent experiences at specific times, while at other times children respond to concurrent experience in a more spontaneous way. Distractions, the presence of adults and television were seen to affect the art events of children in the study.

Plans/Fantasy

When children were asked by their mothers, teachers and the researcher, where they obtained the ideas for their art events, they made clear, spontaneous

responses such as: "In my mind", "It just popped into my head", "First I think real hard. I think about what I should make". The children in this study offered other sources for their art ideas such as television, books and nursery school. Children were seen to possess metacognitive awareness for some of the sources for their art events.

Children's social experiences together affected the art they did at times. Interestingly, children who planned to have a social experience with each other by doing art together usually discussed their plan as they approached the art area, then coloured, using the pre-drawn colouring sheets. This was not considered art in the study because the sheets were drawn by adults with the expectation that children colour within the lines.

At times when two children agreed they should begin to do an art event, they sat together at the art area but each child quickly became engrossed in his/her own art event. Their activity was similar but their art was individually conceived and produced. Frances, on one occasion, planned with her friend to exchange pictures when they had finished. Frances completed her picture first, gave it to her friend, then waited while the other girl completed her drawing.

Doing art as a planned, joint activity resulted in parallel art events rather than cooperative art activities in which ideas were exchanged and developed together. All children in the study did art as a planned, social experience which resulted in parallel art events.

Children in the study who were observed doing art together told the researcher they were "doing the same thing". In these situations, children viewed the activity of doing painting or drawing as the concurrent experience they shared. The art outcomes were not required by the children to be identical or related. For example, Frances was visited at home by a friend and they decided to paint together. Frances obtained water to mix with the tempera paint but she spilled it over the paper, soaking several sheets. Frances stated, "I know how to do this" and began to use the wet paper with the tempera paint to form a wash effect, as she had previously done in the craft program at nursery school. Frances' friend (who did not attend the nursery school) refused a wet piece of paper and painted using a dry sheet. Later they compared the effects of each method.

One art event was observed in which the children produced similar art effects through the planned experience of doing art together. Tanya, on a single occasion, approached a mural with her friend. They sat together while Tanya drew two female figures while in conversation with her friend regarding the attributes each figure should have. After the drawing was completed, it was named "The princesses. Us." by the friend as she pointed at Tanya and herself.

This approach to doing art was not repeated by Tanya during the study nor was it demonstrated by other children in the study.

Another way children used concurrent experience as a focus for their art was through planned copying of images from their environments. Karl copied his hockey cards; Frances drew pictures of the den at her house and a card for her dad. The

television experiences described above could be considered in this regard. Frances rejected her efforts to copy the card, explaining, "I was trying to make a picture of a card but I got all mixed up. So I couldn't make the couch - the mom sitting on the couch so I decided to draw an elephant." Frances was satisfied with her picture of the elephant which she drew on her own and gave to her dad. Frances' mother was not aware that her daughter had saved her attempt at copying the card.

A review of the data indicated that children most often revealed their plans when reviewing art they had done in the past, making it difficult to determine if these plans had existed before the art was begun. In the nursery schools, children usually approached the art areas thoughtfully, rarely articulating plans. In their homes, children announced their intentions to do art as they ran to obtain the art materials. Often they talked about ideas just before implementing them through art.

Monitoring.

Teachers and mothers observed that some children talked themselves through doing art in a step-by-step fashion. This seemed to indicate a type of planning or monitoring, where the time between articulated plan and implementation was very short. This approach to doing art is indicated by Hank at the playdough table:

> Hank I'm gonna make a purple wrestler. (Molds the plasticine.) The perfect size for his body. A purple wrestler guy I'm making. Will you warm this up? (Hands researcher some plasticine.) I'm gonna make it into another wrestling hand. A purple hand on this wrestler. (Forms a hand shape and attaches it to the body.) An orange

eye. (Forms a dot of plasticine to the body.) He has a purple face. He's a space wrestler. There. Its finished. (Holds it up to show.)

Projecting.

Experience plans were revealed in a second, more direct was by children such as Tanya and Karl. At times, these children used art to project their ideas to a future point in time. Art done with this type of plan took the form of when x, then y, where y was clearly an experience to be had in the future. This is best illustrated by Tanya's drawing of her family which she explained to her mother:

Mom	This is interesting (holding the picture) because I haven't got a clue....
Tanya	There's our little poodle.
Mom	We don't have a poodle, though.
Tanya	But that's when we had a poodle.
Mom	When did we have a poodle? We didn't have one.
Tanya	Well, mommy. You said we were going to have a puppy.
Mom	Yeah. When C (infant brother) is old enough and can go to the bathroom by himself, we might think about it.
Tanya	Well, he is going to the bathroom.
Mom	Just in your pictures, though. Not in real life.
Tanya	That's me. (points to the picture). That's C and the puppy will be over there beside daddy so he doesn't scare the cat. That really happens. That's you (points to drawing of mom). You are

Figure 15. Tanya, "Our little poodle" (felt pen, May 1992; reduced to 50%).

> wearing shorts but I'm wearing a dress and you're wearing shorts and dad's wearing shorts.

Children's references to possible future experience were matter-of-fact and usually took the form of when-then proposals. As Frances watched the video of herself at nursery school, she excitedly exclaimed, "Mommy, when Mrs. Brown is going to give this (video tape) to us, then guess what? When I'm going to my other school (kindergarten, in September), then he (younger brother) can just watch this ". In this example, Frances indicates her expectation for another person in her family to enjoy an experience she has planned. Other children in the study made broad comments about their expectations about how their art would be experienced by others: Lynn noted that she would make 100 posters to decorate her brother's room; she also drew him a picture of snakes because he liked snakes; she expected her mother to understand her name from the letter L she printed.

Children expressed belief in the art they did regarding fantasy and future. As Karl explained about his model of the "silly space ship" he made at nursery school:

Karl	I played when I was at the centre in the silly space ship.
Me	That was fun playing, wasn't it?
Karl	Yeah. That was fun playing with the water inside there and hockey on the water. (laughs) And then the hockey player would drown because alligators was in the water.
Me	I can't believe it.
Karl	I can believe it.
Me	I can't believe it.

Karl I can. (all laugh)

In the following example, Tanya describes a painting she did at nursery school. The boy sitting beside her had drawn kites on his paper and told Tanya that he had a kite at home. Tanya drew a kite into her picture immediately, and later explained to her mother:

Mom	What are you holding in your hand? (in the picture)
Tanya	It was a kite. I'm not holding the kite. You're giving it to me. I'm the orange person. You're blue. There's E (brother).
Mom	(notes to the researcher that S doesn't really own a kite)
Tanya	Yeah, but I want one.

It was possible, through children's explanations of the art they did, to distinguish a plan or future expectation which was depicted by the art.

Through children's monitoring of their art actions while doing art events, short-term planning is seen to occur. On other occasions, children planned their art events to project their ideas to a future point in time. Plans and fantasy were not clearly distinguished from one another by children in this study.

Summary

In this study, children were clearly seen to do art on the basis of their lived experiences. Past markers and themes were clearly identified in the art events

children undertook. Mothers were aware of the impact of past experiences on their children's art. Mothers and teachers reported the effects of concurrent events in school. As well, children were seen to explore fantasy and plans through doing art, and these art events were often seen to be based on children's past lived experiences.

Mothers saw themselves as important to the context for their children's art events. As providers, they offered materials, time, space and resources, in expectation of thieir children's art events. Mothers also provided experiences for stimulating children's art events; allowed children to watch TV and movies; provided help and taught skills children needed for their art events; and offered adult models for doing art in terms of the mother's own art events or those of relatives and friends.

Mothers saw themselves as important responders to their children's urges to do art, and to the art events and outcomes. Mothers responded by discussing with their children the conditions of art events children undertook at home. Mothers responded to art outcomes on the basis of their past shared experiences with their children, making the responses child-focussed and appreciative. Appreciation was further demonstrated by mothers' display of art products in the homes (see Adult Role Matrix, Figure 13, p. 84).

The two teachers involved in the study identified themselves as providers of materials, time, space and resources for children at nursery school to engage themselves in art activity. Teachers saw themselves as important providers of a comfortable environment in which children could feel safe enough to do art. In some ways, teachers were aware of effects their presence had on children's art events.

Teachers saw their nursery school programs as social environments for the child who chose to do art.

Nursery school teachers in this study responded to children's urges to do art by providing help to children as it was requested. The teachers were interested in the art events of children and observed them. Help was provided within a framework of rules which were established by the teachers for conduct in the nursery school program. Teacher's responses to art products were usually standardized and involved encouraging the child to name a representation, then put the art in a safe place to be taken home by the child at the end of the day. The teachers in this study saw the home as a place where the child's art was best appreciated (see Adult Role Matrix, Figure 13, p. 84).

In summary, mothers and teachers can be seen to expect young children to freely engage in art events through the roles they undertake as providers. Mothers and teachers respond to art events in a context which includes discussion and help, although different roles are adopted by mothers and nursery school teachers in this regard (see Figure 13, p. 84). When these roles are examined in terms of a child's art event, it can be seen that the context of shared lived experience enhances the adult's ability to appreciate and support the child's art event. These findings will be disussed in the following chapter.

Chapter 6

Emerging Understandings of Context

Theme One: Expecting Children to do Art - The Context of Provisions

When mothers provided art materials and resources such as space and time for art events, they expected children to do art. Art done by adults the children knew was displayed in each home. Mothers provided their children with experiences, including TV experiences, on the expectation that the art the children subsequently did would reflect those experiences. In this way, mothers expected children's art to be relevant in terms of their shared lived experience.

Mothers provided their children with help and encouragement so that children's urges to do art could be realized. Mothers' presence included help and encouragement which they expected to result in an art event. Mothers were sensitive to their children's needs for help and encouragement.

When art products were created by children in the study, mothers displayed the art on the fridge or bulletin board. Mothers expected their children to do art for display and for giving.

Mothers provided opportunities for their children to give art, thus offering art as a valued activity in relation to their shared lived experience.

When teachers provided art materials they planned to do so in a manner which would appeal to children by attracting them to the art areas. By providing such attraction, they felt that children would be encouraged to do art.

Teachers provided a comfortable nursery school environment in which the children felt safe so that they would freely choose to involve themselves in art events. In addition, teachers provided specific space for art activity in the playroom, and a time period for children to engage themselves in a play activity of their choice.

Teachers provided opportunities for children to choose to do art within a social environment and they expected children to freely choose to do art there.

Theme Two: Responding to Children's Urges

- The Context of Discussion and Help

Mothers in the study were seen to facilitate the art events of their children through talking and planning with their children, the circumstances of these events at times when children felt the urge to do art. Mothers set rules for art events in the home upon which these discussions were based. Discussions about art events were seen to include aspects of time, space, media, mothers' help and tidying. Discussions did not usually involve the content or topic of the art event.

Mothers responded to their child's involvement in art by teaching skills as they were requested by the child or deemed to be needed by the mother.

Mothers were seen to take a matter-of-fact approach to siblings' involvements in children's art events in the home. Mothers planned with their children the involvement of siblings in children's art events.

Mothers responded to children's art products by recalling and describing their understandings of the art centered in past lived experiences they had shared with their children, including TV.

When the teachers responded to children's urges to do art, they did so in ways which would help children feel safe and comfortable in the nursery school setting. One of these ways was to set aside time, space and rules for the use of art materials in the playroom.

When children asked for help to do art events, teachers responded warmly. Teachers saw themselves as helping children to have developmental opportunities through doing art, however the relevance of the art event was thought to be home-based, therefore the teachers sent art home.

Theme Three: Appreciating Art Events - The Context of Shared Experience

For mothers, the basis for their response to the art their children did was shared experience. Mothers expected to comprehend some aspect of their children's art events, and questioned the children until an understanding was achieved.

In responding to specific art products made by their children, mothers seemed to share the child's feelings of response to the art first. Mothers shared positive feelings about creativity, self-expression and having fun in relation to the art their children did.

Mothers also responded to their children's art with a sense of expectation for improvement and progress over time. To this end they were selective about art they displayed and saved.

When teachers appreciated art events, they seemed to take a standardized approach, requesting that the child name the art, then complimenting them on it. Teachers offered a warm, positive response to all the art done by the children. The nursery school teachers felt that art done in the playroom would be best understood and appreciated in the children's homes.

Implications

This research suggests that the homes and nursery schools provide different contexts for young children's art events and that some of these differences can be attributed to the ways in which mothers and teachers expect art events to occur, respond to them when they do occur and appreciate them after they occur.

If teachers expect children to be prompted to do art because they are attracted to media and mothers expect children to feel urges to do art, based on lived experience, then the providing and responding roles these adults undertake will differ. This study indicates that parents and mothers perceive specific functions relating to their roles regarding young children's urges to do art. These functions are complimentary but different, suggesting that nursery school teachers may take on aspects of providing and responding roles which do not infringe on mothers' roles.

This research suggests that the provision of art materials in a context of negotiation and help, encourages children to act on their urges to do art. Negotiation includes discussions leading to agreements about time, space, materials and resources such as assistance and teaching. For mothers, helping children includes advising and teaching during children's art events. Nursery school teachers set times, space and rules for doing art in the playrooms. They help in response to children's expressed needs. Perhaps, by fostering a context of negotiation and help at the outset of children's urges to do art, nursery school teachers can be seen by children to share in their lived experience. This may allow for a context of shared lived experience to develop in the nursery school settings with regard to the art events in which the children choose to do. This leads to the question: How can a context of negotiation and help be enhanced?

The research implies that by limiting the teachers' and children's opportunities for shared lived experience, the teachers' abilities to proactively respond to children's art events, including the art outcomes may also be limited. Proactive responses include questioning to explore the child's intent, approach and results in undertaking an art event. This research implies that there are ways to do this through the learning of, respecting and building upon the past lived experiences of each child. It also suggests that offering experiences which build upon a child's interest theme may lead to art events on that theme. The research implies that teachers might create a context in which they share lived experiences with young children and that this too, may

foster children's urges to do art. This leads to the question: How can the context of shared experience be enhanced for teachers and children?

Recommendations

Discussion as a Context for Doing Art at Nursery School

First, discussion as a context for doing art appears to be important in fostering young children's art events. Adult encouragement in terms of their willingness to discuss and jointly plan aspects of context can be offered to children in spite of the competence adults have or may be perceived to have. Adults can encourage children to discuss art events with them. When children negotiate about their art events, they can take the position of discussing their needs for help. Katz and Chard (1992) note:

> "While adults know more about almost everything than children do, children know what they understand and what it feels like to be themselves. In this sense, children are experts on their own learning needs. It is this expertise that the teacher must learn from in order to offer the most appropriate help" (p. 14).

In a context which includes opportunities for discussion about art events, the possibilities for a child to act upon the urge to do art may be enhanced and the potential to obtain the help necessary to achieve an art outcome likely increases.

Appreciating Art Events: Developing a Context for Sharing Lived Experience

Appreciating art events means that all aspects of art events be considered important from at least two points of view: the child's and the adult's. By focussing

our attention as teachers or mothers on the view a child takes when engaging in art, we may place ourselves in a better position for appreciating and supporting children's art events. In Bruner's (1986) terms, "Achieving joint reference is achieving a kind of solidarity with somebody" (p. 63). Joint reference about young children's art events may be gained when language, actions and art are references to a child's art event. When teachers and children can focus on art events together, they may provide a "foundation of interpersonal solidarity" (Bruner, 1986) with reference to those art events (p. 63).

Katz and Chard (1992) suggest project work as one approach to developing a context for sharing lived experience:

> "Project work takes into account the acquisition of knowledge, skills, disposition and feelings. It can provide learning situations in which context and content-enriched interactions and conversations can occur about matters familiar to the children" (p. 49).

Young children's art events can provide adults with an avenue for sharing lived experience and discussing current and future art events. Art events should not be overlooked as opportunities in which children can express their understandings of past lived experiences in the context of present conditions. As teachers and parents, we need to alert ourselves to the young child's experience as the context for creative expression when children act upon their urges to do art.

Suggestions for Further Research

This study leaves many questions, unanswered regarding the context of young children's art events. Future research may examine fathers' views of the context for children's art events. The potential wealth of data on children's art events done at home invites a study based in home settings.

This study was conducted in the nursery school settings; however, many children attend longer programs offered by day care centers. It would be helpful to examine these programs in terms of young children's art events.

A study of younger children who have had less experience outside their homes might reveal aspects of the nursery school as a context for art events in a different light.

In the current study, mothers and teachers endorsed art in terms of the creativity, feelings of satisfaction and accomplishment it engendered in the children. A future study might examine children's transition from drawing to printing in terms of parents' and teacher's expectations and the urges of children to explore lived experience.

Clearly, there is much which remains unanswered regarding the art events young children undertake. It will be important for researchers to ask questions of the children which respect the unique qualities of each child's past experiences in relation to the art they do. We need to look beyond the representations which adults may recognize in young children's art or which children name in their art in order to arrive at joint understandings about art events. It will be important to discover which

aspects of context can be most successfully discussed by adults and children to enhance children's art events in their homes and nursery schools. Above all we will need to focus on the child as central to the art event, while remaining sensitive to the context which surrounds that event. As we seek to understand the intent with which a child engages in art.

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Appendix A

Art Sequences and Objects Represented/Named

Norman

Sequence for Doing Art at Home

1. Norman's brother starts and Norman decides to do the activity too.
   eg., W picks up a crayon.
   Norman watches TV, eg., Mr. Dress-up.
   Norman sees art materials.
   At nap-time, Norman does the messy art his brother can't do yet.
   Talking about art.
   Norman makes a present if going somewhere.
   Norman announces he's doing to do a craft.
   Norman gets his art ideas from playing with other kids and from his grandpa (interview).
   Norman's mom gives him ideas (interview).

2. Norman gets permission only for painting.

3. Norman gets help from mom to get his brother occupied away from Norman.

4. Norman asks for help sometimes, not usually, eg., to use the spirograph.

5. Norman organizes and arranges art materials.

6. Norman asks mom if its the correct way to do something.

7. Norman shows Mom, "This is how to do it".

8. Norman tells Mom, "Guess what it is".

9. Mom comments on what Norman has made by guessing and telling what she sees.

10. One piece of art generates new ideas and starts another piece of art or media.

11. Finishing art:
    It is common for Norman to run out of room on the paper;
    He is diverted by something;
    He completes the picture, eg. dinosaur;

12. Norman asks for his art work to be displayed and paintings hung to dry or gives them to the recipient.

13. Norman and Mom put art in a safe place where it can't be reached by his brother.

14. Mom starts something and Norman finishes, eg., tidying after art.

15. Norman tidies materials.

Objects Represented and Named: Norman

Nursery School

picture
ladder
dinosaur
ship
round balls
space ship
bunny
me
bear

Home

Airplanes, wing
watergun, newspaper
nose, eye, teeth, dinosaur's brain
map
a sign
grass
3-d glasses
a bunny
x-ray
pink rocks
fan
bridge
dog
airplane
hand
ladder
cake
octopus
lettters, numbers
doghouse, house
goat
dog, turtle
snowman
shark fin
spider web
bug, ladder
spider
fish-hooks

Appendix A

Hank

Sequence for Doing Art at Home

1. Get paper, paint "can use sponges, Q-tips, brushes and fingers with paint" "
   Get crayons/markers - they're the best".

2. "Idea pops into my head".

3. "I made a painted picture of a dinosaur at day care".
   "Wacky Wild Dinosaur is green and orange. Those are colours I like" Also his favourites.
   "I only draw the dinosaur's feet because he's a Wacky Wild dinosaur".
   "A plain tugboat with steam coming out".
   "Wacky Wild clouds and Wacky Wild puddles".
   "Tugboat. Blue and purple here".

4. "tugboat"
   a)"drew the bottom"
   b)"then the top"
   c)"then the funnel"
   d) "tugboat orange"

   "dinosaur and Tyranosaurus Rex"
   "green here"

5. Hank draws more pictures not more detail in one picture
   He would rather draw a lot of pictures.
   On the tugboat he draws only the outline.
   The driver is inside. You can't see him".
   Hank puts other things in the picture when he wants to.

6. "When I'm all finished I just stop and do something else".
   "I show everybody".
   "I put things back in the right spot".
   "I leave paintings on the table to dry."
   "Teachers clean up or I clean up".

7. When art is dry I hang it on the wall (hang it on the fridge with magnets)
   I mail a box full to Grandma and Grandpa

Objects Represented and Named: Hank

Home

Dad, mom, B (brother), 2 dogs
smoke, chimney fire, trees
somebody tree, rain cloud
our house
carpet
carpet

Nursery School

purple wrestler, body, hand, face, eye
white westler - your brother
guitar, hand
real small snowman, a big one
footprint
meat balls and macaroni, pizza, cake
lady bugs

Appendix A

Ted

Sequence for Doing Art at Home

1. Sometimes Mom suggests Ted do art.

2. Ted sometimes asks Mom if he can draw.

3. Usually art ideas come from a guided activity at nursery school, or from Mom.

4. If Mr. Dress-up uses an art material, Ted wants to use that material.
   Ted finds materials for art in art cupboards or in his toy box.

5. a. Ted gets out paints
   b. Ted gets mom to get water or newspaper if he is fingerpainting. (Ted amuses his baby sister so mom can prepare his art materials.)

6. Sometimes Ted does art to get mom's attention when mom is busy with the baby.

7. a. Ted proceeds to 'create'.
   b. Ted leaves his project on the table to dry, admire.

8. Ted does one picture (explores with colour) at a time.

9. Ted does 2 to 3 pictures on 8 1/2 x 11 " newsprint, then he's finished and says, "I'm all done, Mom".

10. Ted makes food with the playdough set.

11. Ted labels his creation after he makes it.

12. Ted leaves his painting to dry. Ted helps to tidy and puts stuff away.

13. Mom helps with messy clean-up of art materials.

14. Ted's pictures go on the fridge when they are dry.

15. Some go on the fridge, the rest go to his room.

16. Ted keeps his stuff in his room. He covets his pictures.

17. Ted brings his pictures down from his room to show his dad.

18. At Christmas, mom fills Ted's stocking with art things such as:
    playdough
    glitter glue
    train-shaped crayons because Ted likes trains
    tool-shaped crayons because Ted likes tools.

19. Mom gets rid of some art and saves a few pieces a year in a special cupboard.

20. Art is an activity done with Mom, not Dad.
    Mom says, "Art is with Mom, yard work or running around is with Dad".

21. Mom and Ted made a gingerbread house at Christmas and Mom says, "Ted put it in his room and wouldn't let anyone eat it. His cousins came and got into it and Ted was furious".

Objects Represented and Named: Ted

Nursery School

vat of hot fat
magic stew
painting
my best friend
toothbrush painting
person figure
roller paint
my mom
sun and flower pots
more flower pots
John Deere tractor
"scribbles" martian

Home

emergency phone
car phone
bracelet
barbeque
apple tree

Appendix A

Karl

Sequence for Doing Art at Home

1. Idea. "First I just think hard. Real hard."
   "I think about what I should make."
   Play. "Think while walking and eating."
   He gets ideas from his friends and from his aunt and from books. He tried ideas he had seen on TV but said, "I couldn't make it so then I would have to choose my own ideas".

2. Find sister to talk about ideas and possibly make similar crafts eg., water gun.

3. Get materials ready eg., glue, tape crayons.
   "I usually get a pencil first and then sit at the table."

4. Karl reviews how he made a water gun from an egg carton:
   "I came up with an idea. I just cut the holes with scissors."
   "It took lots of tape. It took lots of drawing and I punched 4 holes with scissors."
   "Pssssshhhssshhh" (models squirting water).

5. Its finished because the craft looked like he wanted it.
   "I'm good at writing my name."
   "The end."

6. He shows mom.

7. Painting is placed on the cupboard to dry or put in a safe place.
   "I don't want to forget about it. It would break if it was in there (art materials storage bin). I might break it too."

8. Karl washes up and puts paint and paint shirt back.

9. His art is displayed on the fridge for a month or so.

10. Mom puts art away in the book-case.

11. Karl goes back to play or watch T.V.

12. The art is a surprise for Grandma and Grandpa when they visit.

13. The art ends up in Karl's file folder.

14. With mom's help, art is mailed to relatives.

15. Art is stored in a safe place.

Objects Represented and Named: Karl

Home

picture of the world (print - love note to mom)
4 smiling faces (hockey players copied from card with print
print: number line
a cast
water gun
food
zoo
yellow picture

Nursery school

a long line
a lid
(traces hand) pointer and pinky
pancakes
a silly space ship
map, hockey game, 3 eye, 2 noses, ten leggs, grass, silly grass, rain in the grass, animals in the grass, poison at the picnic, if fire was there it would kill you, fire!, raining now, blue rain.

Appendix A

Tanya

Sequence for Doing Art at Home

1. Ideas come from movies, TV, things we have done, things I'm doing.
   Tanya asks for clean paper (crayons are accessible) to draw on or asks to play with playdough.

2. Usually Tanya completes the task from start to finish.
   She writes her name on it.
   She may ask how to spell someone else's name.

3. Asks me to come and look at it or brings it to show me.

4. May ask for another clean sheet to start a new picture.

5. Sometimes we put pictures in the picture case. Most often they are left where drawn. Sometimes they are put on the fridge.

Objects Represented and Named: Tanya

Home

snake
perogies
pizza
chocolate chip cookies
sign
family - a different family , sister
number 2
brother, mom and dad, Tanya and mom, E and dad
a city: the top of downtown
ghost
pizza
windows, door, bicycle, car, puppy and garage
mom
skirt
doggies: a mother, a father, and a baby
"He's holding a pretzel"
Minnie Mouse and Mickey Mouse
a bow for the cat
butterflies
slurpees
family
Tanya and a butterfly
a rose
a crystal ball
playhouse, tiger, balls, dad, mommy, brothers, sun, clouds, Tanya
Mom modelling a short dress, long dress, not so long dress
dinosaurs, wind houses
family, little poodle, cat house
Rupert the Bear and family from YTV
bouquet of flowers
wrapping paper for presents
shadow
cat model

Nursery School

face: hair, eyes with lashes, cheeks, eyebrows, nose, mouth
Sand her sister with bows in their hair
card
Tanya, bow in her hair and 2 trees
face on a butterfly
a baby tree, a big tree and a puppy in the sunshine
girl bunny
boy bunny
face
people (unnamed)
2 princesses: hearts on the cheeks, ear-rings, a big swing set
farm: 3 horses and horses's hair, gate
Picnic: bugs in grass, path people, kite, letter d, Tanya, insects, present: my bike
ears, roses, leaf, sun, cheeks
brother and Tanya, backyard, gates, grass
fish, yellow shirt, house, rope
kite, friend E, car, bridge, bicycle, cupcakes, van, family
Tanya
brother, hair, face, eyes, nose and head
round windows, whole family, our house
apple pie
easter egg
food

Appendix A

Bonnie

Sequence for Doing Art at Home

1. Its unpredictable when she will decide to to a craft.

2. Either she will come and tell me that she wants to do a craft or cut/paste or draw, OR whe just goes off by herself and the first I (mom) know is when she shows me the finished product.

3. When she does start, she is most often organized.
Paper is set out by Bonnie on the table, markers, pencils, crayons, glue, scissors ar all on the table.

4. She doesn't always use all the items she has set out.

5. Once she has started on her craft she is often quite intense.

6. Usually, when she decides for herself that she wants to draw etc., she is more intense. She decides to draw "because I like to give the pictures to people".

7. Most times she will participate in an organized (by mom at home) craft. Now and again she refuses. How much effort she puts into an organized craft varies. She can always say "No" to doing it. She says its, "more fun to draw at school" and states she "likes it when there is a craft to do". Drawing when she is with other children is her "favourite time" at nursery school.

8. Pictures she draws are often taken from experiencs and things she has seen. She likes to draw "letters, designs, pictures of camels, houses, trees to send to daddy". Draws because, "I just want to". Sometimes likes to "draw with mom", such as letters. Sometimes she likes to draw, sometimes she doesn't.

9. As each craft/picture is completed, it is shown to someone, generally mom or dad. She stops when she "gets bored". She doesn't like doing it all the time. Just doesn't feel like drawing some days.

10. She responds to interest and encouragement by mom - often by doing more pictures. There is no way of predicting how long she will want to draw.

11. The length of time for the craft varies a lot from 5 minutes to 45 minutes.

12. She is unpredictable about when she announces she is done (as she is about starting. One minute (she is) intense, the next she is done.

13. Where the pictures/crafts go varies. She likes to see some go on the 'fridge. The rest she likes to put together in a pile somewhere - coutertop, table, etc.

14. The ones she has put in a pile - if she doesn't go back to them within the same day, she rarely looks at them or asks for them again. Mom keeps a selection of ones of interest to her (mom) in a big box along with her brother's.

Objects Represented and Named: Bonnie

Home

rabbit
mom, flower
waterfall, lake, food dragon, #9
man, camel
rabbit
rain and lightening, person, building
West Edmonton Mall, animals in houses
Mom
house
spider
ball
mask, Phantom of the Opera
letters
dinosaur
person
man
truck, things
house, sun, night
robot on TV
someone, mountains
camel, farness, brother
chicken, egg
maze
maze
dad, house
caterpillars
tic-tac-toe, apples
bananas

Nursery School

signs
rope (playdough)
new house, windows
fish with tail
snake

Appendix A

Frances

Sequence for Doing Art at Home

1. Watch TV or movies.
   Look at books, stories, cards, paintings.
   Get ideas from EVERYWHERE.

2. Think about who/what to draw, colour, paint or "make".
   "I did what I wanted to do."
   Think about what to use, ie. stickers, markers, crayons, paint. "I decided markers. I just thinked about it."

3. Decide what to use.
   Asks if she can paint.
   Has to change her choice if painting isn't possible.
   Decides to do it.

4. Did it!
   "N (brother) gets in the way. He scrunches the paper and I have to start over again."
   "Sometimes I let N (brother) colour with me. Sometimes N is taken out of the room".
   "I yell for mom to help get N out of the way."

5. "I went to show mom and dad."

6. "Sometimes we give the picture away."
   Put picture on the bulletin board in the playroom.
   Mom's personal favourites get filed away in a cupboard.
   Other crafts are eventually discarded.

7. Tidy up (sometimes).
   Sometimes mommy tidies up.

Objects Represented and Named: Frances

a picture of a card
elephant
horses
milk
cow
chicken
nose
train
sign
a fish or something
looks like a box to me sometimes
that's a U
its a W
kind of a picture
Bambi
Feline
fire
forest
I write something...
everything
Donald and Daisy
The old woman who lived in a shoe
all sorts of houses
waterfall
mom
me
Uncle David
rainbow
sun
grass
bee
flower
house with path and chimney
a cherry tree
purple candy cane bush
pink necklace
Care Bear house
a face
eyes
happy face
sad face

every kind of face
mouth
nose
cheeks
eyebrows
eyes
a horn for my unicorn
cake of Broadway
Broadway rail train
a frog
a duck
a present
globe
yo-yo
a hive
a butterfly
castle of the animals
a record thing
a project
good hearts
a present
Easter basket
flower
window
rock holder
a craft
it says "love E"
E reads each letter of her name she has printed
cherry chiff fish
a pie fish
pasta
ice cream cones
spell "I love you"
spell "teacher"
brooch
bouquet

Home art:

Cinderella
The prince
elephant
necklace
E

frog
fish
boat in water
grey-blue sky
E with braids
witch with broom
birds
family room
fireplace with fire
girl
E
fish tank
fish
"my brother and me" printed above drawn picture
rainbow
mother chick and baby
grocery list (many drawn items)
pizza
TV set
Frances' dad
heart
a collection of different things:
girl
radio
comb
spiderweb
dog
kingdom
Sleeping Beauty
Castle
ocean
cocoanut tree
seagulls
Little Mermaid
Auntie Marie

a mix-up (imaginary animal)
our family
Easter eggs
people
a prize ribbon
a trophy
a curtain
a tree for the garden
trees
a watering can
garden tools
sign

Appendix A

Lynn

Sequence for Doing Art at Home

1. "Think what you want to make."
2. "Think of a picture in my mind."
3. She gets ideas from craft books.
4. She gets ideas from TV and from nursery school.
5. She helps herself to craft supplies.
6. She askes mom to get draft supplies she can't find or reach.
7. Does art at the kitchen table, sometimes outside.
8. "Just do it". (for) "As long as you need"
   Usually fairly long.
9. When brother (2 1/2 yrs.) wants to join in, they sometimes help each other. Lynn instructs him.
10. She lets the craft dry.
    "Mom puts them on the fridge"
11. K shows it (art) to mom.
    "Dad and E can see them on the fridge. B (baby brother) can't see.
12. Makes some for other people, eg Valentine card for her friend C. "I just made one for C for Valentine's Day".
    "I can't believe my mom puts them in a drawer and keeps them.
13. Mom cleans up.

Objects Represented and Named: Lynn

At home:

paper bag puppet
cook book
people
newspaper
soup
pizza
a letter to Baba
trees
2 suns, cloud with rain, ghost, box, blanket, turtle, tree
angry girl monster with black balloon; wings on its legs; two fingers per hand
Cat in the Hat
Flower and a bud sticking out
rainbow
ladder
monster, bow in the hair
book
spider and fly; spider web
kitty
doll; ribbon in the hair
Lynn under a rainbow
E under a rainbow
birthday card
hats
Mickey Mouse
"a Grog"
a house
2 purses
"me"
"E in the morning"
"E" in the night
shakers with faces; "happy, sad, angry"
Valentine card
"a worm picnic, smiling sun"
Maid Marion outfit
"a colourful storm"

"a colourful sea"

Art done at nursery school:

"lines"
letter "K"
"me"
doughnuts
"a caterpillar snake"
"magic stew"
"a big rainbow"
"my guy"
"my person"
"an eye"
"a sunny day and this is our school and the grass and some water"

Appendix B

Parent Letters of Permission

August 10, 1992

Dear Lorraine:

I am asking all the people I have interviewed to read over their transcripts and correct them or add any details which are missing. I want to be sure I am working from information you have read, corrected and approved. Please try to fill in the missing words which are blanks _____ in the transcript as this will help me a great deal as I prepare my thesis.

I have been working hard on my thesis over the summer but its a slow process. I hope to be finished by December - it will be a Christmas present to myself!

Please sign your name below to indicate that you have ready through the transcript of your interview and approve it.

Thank you for your help.

Transcript approval

signed: _____

Release Form

With full consent I hereby authorize Gail B. Brown, graduate student at the University of Alberta, Department of Elementary Education, to make and produce such audio and/or visual recordings of my minor child,_____, whether by still photograph, videotape or other mechanical device as may be available to record his/her activities.

I acknowledge that all such recordings are the sole property of the personal authorized above, for research purposes only.

In signing this form, I hereby release the University of Alberta, its representatives and all successors and assigns from any and all liability, demand or damage claims of every nature and kind arising out of or connected in any way, with these recordings.

Subject Title: Research Project: The Art-Making Worlds of Six four-Year-Old Children.

Approval: This project has been approved by the Ethics Review Panel, Department of Elementary Education, University of Alberta.

Date: April - June 1992

Location: Eastgate Preschool

Parent's Signature: _____

Date: _____

Witness: _____